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“THE VIOLINIST” BY
KATE CAMERON.

THE STUDIO

THE ART OF 1899. PART II. THE PARIS SALONS. BY GABRIEL MOUREY.

ARE this year's Salons better or worse than those of last year or former years? Does good work or bad predominate? These are the questions which we ask ourselves year after year—questions which it becomes more and more difficult to answer. Therefore I will not attempt it. After all, it matters very little. Is it not natural that works of real merit should be in a minority? For if these legions of artists were all great artists it would be extraordinary indeed! Enough if we can discover even a score or so of canvases revealing true artistry. Then we need not complain.

A little philosophy is, therefore, needed in our search, amid this mass of shocking mediocrity, for the score of true pictures contained therein. These discovered, one may experience a little of that rare pleasure which springs from the contemplation of all true art, especially when one has had to seek it diligently.

Such, then, will be my endeavour, in this brief examination of the great official exhibitions of this year. Moreover, the title of this article explains itself. "The Art of 1899!" It is with art alone that we are concerned.

First, let us do homage to the memory of Puvis de Chavannes, and let us congratulate the committee of the Société Nationale on the manner in which it has done honour to its late president. On the very spot where last year he displayed his admirable *Sainte Geneviève veillant sur Paris* is now hung his *Portrait of Madame Puvis de Chavannes*, done in 1883. This work is truly admirable. This darkly-clad woman, with austere face and folded hands, appears before us to-day as the muse of Puvis de Chavannes—a mourning muse, whose lips, like his, are dumb; whose eyes, like his, are closed to the light of day around us.

We need not delay long before the canvases which represent the new president of the National Society, M. Carolus Duran. Let us at once seek out M. Carrière, and refresh our eyes with a little beauty. His two pictures, *La Pensée* and *Le Réveil*, are full of it, the latter especially, for it is a real

poem of tenderness, expressed in most striking fashion. The painting is conceived in a spirit of the utmost rhythmic beauty—intense, expressive, complete, and all achieved by the simplest means. This is art at its highest, art that is within the range of none but the great artist.

Once more it is to Brittany, to the *Pays de la Mer*, that M. Charles Cottet transports us this year; nor need we regret it. His chief picture, *Gens d'Ouessant veillant un enfant mort*, is a work of superb merit, and proves, coming, as it does, after his great success of last year, that the artist is in full possession of his highest powers, absolute master of his art, armed with incomparable technical ability—in a word, a powerful and expressive painter. The execution of this picture is truly extraordinary in its freedom and its intensity, with a spirit of mournful, half-wild grandeur emanating therefrom. Very moving, too, are the four canvases styled *Deuil*. Five landscapes complete his exhibit; one of these particularly strikes me as being profoundly beautiful. It is a scene of fishing-boats in harbour at sunset. The nets hang from the masts, showing in their mournful blackness like veils of crape, or spiders' webs, against the golden glory of the sky.

M. Lucien Simon, too, has returned to Brittany for inspiration. In his *Luttes* we are present with him at Finistère, amid the broad sunlight, which he has realised with a flexibility and a variety of effect denoting a painter of the highest merit. The manner in which M. Simon has conceived his picture, grouped his figures and arranged his colour schemes, the degree of character with which he has invested these peasants and fishermen in their "Sunday best," is altogether admirable, and earns for him the indisputable right to be ranked among the best of our modern artists.

Still Brittany! This time it is M. Eugène Vail who is our guide with *L'Heure de la Prière*. Worthy of all praise, too, is his *Soir de Bretagne*, with its delightful, melancholy Breton girl, standing innocent-eyed, amid the falling shades of night.

M. Aman-Jean's display is one of the chief delights of the Exhibition. His gifts have been so fully expatiated on in these columns that it is needless to describe his method anew. I will

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content myself, therefore, with a word of heartiest congratulation to the eminent painter on his sparkling bit of colour, *Venitiennes*, on his exquisite female portraits, and on his *Petite tête à la rose*, a delightful vision of a woman with roguish face, holding a rose between her teeth.

M. René Ménard's pure and poetical style is effectively displayed in his *Harmonie du Soir*, his *Nu sur la mer*, and his splendid landscape *Terre antique* (Agrigente).

M. Antonio de la Gandara is the accredited depicter of feminine grace. This year he has three portraits, painted with all his accustomed delicacy and distinction. Particularly charming is his *Portrait of Mme. R. S.*

M. Lomont's *Portrait de ma Mère* is the work of an improving artist. His style is taking form and rapidly approaching perfection. He is to be congratulated on his painstaking work, which might well serve as an example to others—who need not be mentioned.

The pictures sent by M. Le Sidaner are delightful beyond measure, especially his two young girls, in their long, white, floating robes, and his *Quai de Bruges*, in which the very spirit of the old town is brought before our eyes. It is altogether beautiful, and inspires the highest hopes for the future of the young artist.

Mr. J. W. Alexander sends but one picture, *Le Rayon de Soleil*, a work marked by all his customary breadth and delicacy of colouring.

From M. Agache we have an *Etude Décorative*, an allegorical work, in which his qualities of sincerity and style are well exemplified.

Did space permit I should have much to say of the works exhibited by M. Henri Duhem, which are quite fascinating in their delicacy and tender

melancholy. His *Salut*, for instance, is conceived in a spirit of true poetry. Delightful, too, are his *Petite Place*, and his *Entrée du vieux Jardin, la Nuit*.

The series of portraits and studies by M. J. E. Blanche demands attention. Among them is a characteristic presentment of that great artist, Jules Chéret; and another remarkable work is his *Portrait de M. et Mme. Gauthier-Villars*. He is seen quite at his best, moreover, in his studies of *Lucie, lisant*—absolutely delightful suggestions of childish grace.

The Breton landscapes by M. André Dauchez



BELT BUCKLE

BY RENÉ FOY

are very impressive. I like best his *Le Mariage* and *La Rivière*. The artist strives constantly and successfully to extract from Nature her most decorative aspects.

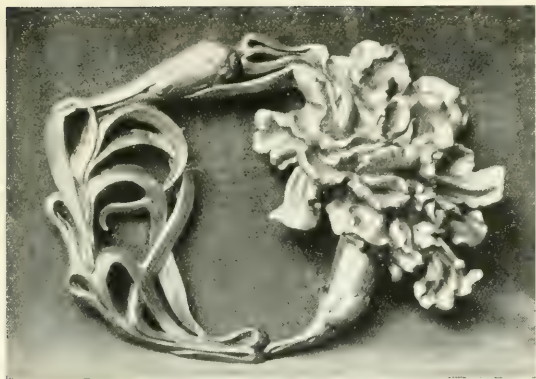
M. Fritz Thaulow sends but one oil painting and one pastel, respectively styled *Les Ombres portées* (*Nuit en Normandie*) and *Les Vagues*. They are both equally characteristic of his well-known abilities, on which it were needless to insist.

M. Emile Claus, on the other hand, contributes a numerous series of works, which are very welcome. His wonderful treatment of atmospheric effects is



INKSTAND IN GILT BRONZE

BY RENÉ FOY



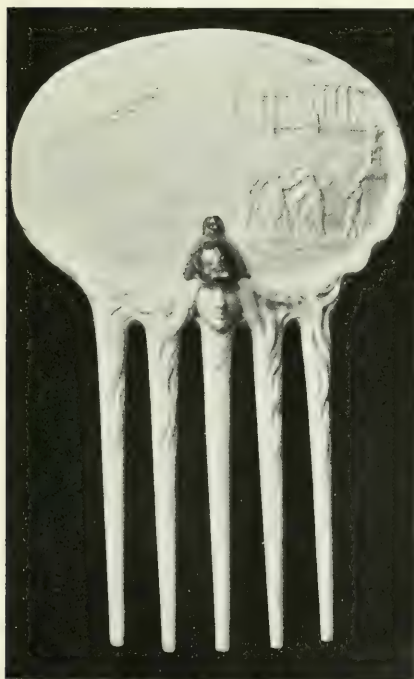
BELT BUCKLE

BY RENÉ FOY



IVORY HAIR-PIN

BY RENÉ FOY



IVORY HAIR COMB

BY RENÉ FOY



PENDANT

BY RENÉ FOY

The Art of 1899

seen to perfection in his *Sapinière*, his *Brume du Soir*, his *Taches de Soleil*, his *Coin de Ferme*, his *Façades ensoleillées*, and his *La Berge*—admirable, one and all. There we have true, sane art, derived straight from Nature herself, without conventionality of any sort.

Mme. Marie Duhem's five canvases are very delightful, especially the *Soir de Pâques*, *L'Ecole des Sœurs*, with its simple sincerity, *La Grand route* and *Les Pivoines*.

From Gaston La Touche we have *La Barque*, *Le Jet d'Eau*, *Les Sonneurs*, and *Printemps*, also a set of little studies of Versailles, full of warmth and laughing sunshine.

M. L. Lévy-Dhurmer exhibits *L'Eden*, an important work which marks a notable stage in his career. It is a triptych, in which we see again the artist's *Eve* of two years ago. The complete picture is extremely brilliant, the predominating colours being blues and yellows and pinks, delightfully arranged and harmonised, and breathing the very spirit of primeval freshness.

M. Renouard displays in his paintings all the vivacity and the keenness of observation which mark his well-known drawings. Especially good are his *Chambre des Députés*, and the *Sortie de la Messe aux Invalides*.

La Mer à Penmarch is the title of a series of six canvases sent by M. Maxime Maufra. I am glad to note that this sound artist's manner has grown more supple and more assured without any loss of freedom thereby.

Mlle. Lisbeth Carrière, daughter of Eugène Carrière, contributes some exceedingly delicate flower studies, and flowers are also painted by M. Henri Dumont. These last are, perhaps, somewhat anæmic-looking, but there is a good deal of refinement about them.

M. Bottini makes his first appearance at the Champ de Mars with five of the charming water-colours to which I alluded recently in these columns, together with an interesting work in oils, called *Rosalba*.

There are many other excellent things I should like to mention, or even to describe at length, but the exigencies of space prevent me from doing more than recording the names of some of the best exhibitors in their various styles. Among them are Mlle. L. C. Breslau, M. Emile Bourdelle, M. Lebourg, M. William Wendt, M. Fernand Piet, M. Evenepoel, M. Guillaume Roger, M. James Boulard, M. Douglas Robinson, Mr. James Wilson Morrice, Mr. Walter Gay, M. Paul Froment—a pseudonym hiding the name of M. Durand-

Tahier, Secretary of the Société Nationale, recently deceased—M. Richon Brunet and M. Ignacio Zuloaga, a Spanish portrait-painter of decided power.

In the department of Decorative Painting I cannot omit to mention the *Pêche au Gangui dans le Golfe de Marseille*, by M. Auburtin, M. Boutet de Monvel's *Jeanne d'Arc à Chinon*, a mosaic of gleaming colours, intended to decorate the basilic of Domrémy, M. Bellery-Desfontaines' decorative panels for the Hôpital Broca, and for the same building M. Koenig's *Sommeil*, and *La Foi*, *L'Espérance*, *La Charité* by M. Guillaume Dubufe, whose *Hommage à Puvis de Chavannes* is worthy of all praise for its "pious" intentions. A final word as to M. Maurice Denis' *Décoration de la Chapelle du Collège Sainte-Croix du Vésinet*, which I take to be one of his best works.

The Drawings and Engravings form a tolerably rich display. One little room is devoted to Cazin, and is full of admirable things. There are also to be seen—and seen with pleasure—the *Studies* by La Gandara, water-colours by Duhem, Lucien Simon, Paul Rossert and Auburtin, pastels by Paillard, Bourdelle, Cottet, Dinet's illustrations for the *Poème d'Antar*, those of Giralton for *Aspasie—Cléopâtre—Théodora*, and those of Gaston de Latenay for *Nausikaa*; also P. L. Moreau's Paris scenes, Béjot's delicate sketches, and some beautiful studies by Milcendeau.

Among the engravings are a series of coloured wood-blocks by the incomparable Lepère, etchings by Heidbrinck, Louis Legrand, Fernand Desmoulin, and others, wood-engravings by Jacques Beltrand "after" Lepère, engravings in colour by Francis Jourdain and Godin, and coloured dry-points by Raffaelli.

Prominent above everything else in the Sculpture are the plaster cast of Constantin Meunier's *Débardeur*, and Rodin's two exhibits, his lovely, mournful *Eve* so admirably reproduced by Lepère (See THE STUDIO, Vol. XIV. page 251), and his bust of *Falguière*, both of which must be ranked among the finest examples of the sculpture of to-day. Alexandre Charpentier is represented by a frame of medals and *plaquettes*—portraits of Séverine, Puvis de Chavannes, Constantin Meunier, and others, and his remarkable bronze group *La fuite de l'Heure*; while other distinguished exhibitors are Mlle. Clandel, Camille Lefèvre, Jef Lambeaux, the powerful Belgian artist, Niederhausern-Rodo and Emile Bourdelle. One notes with regret the absence of MM. Jules Desbois and Bartholomé.



BUST OF M. FALGUIÈRE
BY AUGUSTE RODIN

The Art of 1899

There is less to say of the Société des Artistes Français, less to glean, as one wanders through these galleries, their walls hung from top to bottom with allegories and bits of *genre* and portraits, and pages of mythology and history, in quest of some piece of really sincere work.

Where are we to make a halt? Why stop to look at these consecrated productions, these *hors-concours* masterpieces by members of the Institute, unless it be to do homage to their makers' fame? What are we to say of all these Bonguereais, these Jules Lefèvres and Bonnats and Gérômes and Laurens and Roybets and Benjamin-Constants? What can these artists show us of the soul within them; what of their manner of seeing and thinking; what can they teach us of Life or Fancy? Alas, nothing! All these lines and shapes and colours have been learnt by heart in the Schools, on fixed academic principles. Never a touch of freshness of spontaneity; never even an expressive defect, which should at least show sign of a heart capable of beating quick at the sight of some fresh aspect of Nature's loveliness, and thus excuse the errant hand which strives, yet fails to interpret the sensation the mind has felt.

We must pause a moment, however, before M.

Henri Martin's *Sérénité*, for this is one of the most notable works in the Exhibition; it compensates one for all the mediocrity and mere cleverness around. It is a lovely pastoral scene, nobly conceived and executed, and proclaiming its creator one of the great artists of the day.

The *Ondines* and the *Baigneuses* of M. Fantin-Latour are admirable as ever. He is delightful in this world of his, full of mystic poetry and fancy. A truly noble artist!

In the Sculpture Section there is one work which demands, if not our admiration, at least our attentive notice. It is M. Falguière's *Balsac*. It will raise no controversy, provoke no ribald laughter, cause no display of hostility. The sculptor's co-associates of the Society of Artists will organise no petition to remove his work from the Exhibition, as was the case with Rodin's statue last year, for he is on the popular side. The contest between the two artists has been won by Rodin; but by way of revenge Falguière has secured immortality in the bust of himself done by Rodin—a work which, when posterity comes to appraise it, will count for a great deal more than all his own productions put together.

GABRIEL MOUREY.



"L'ÉTÉ: L'ÉTÉRIE."

BY LUCIEN SIMON



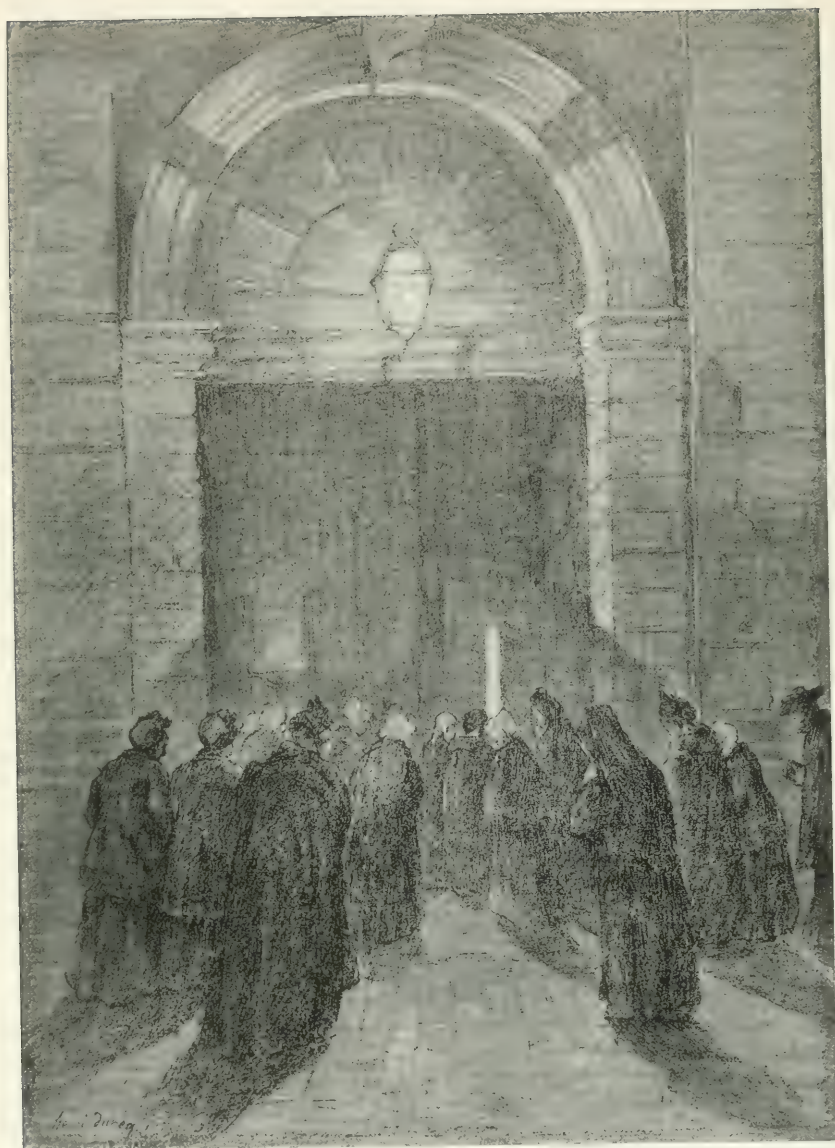
"LES SONNEURS." BY
GASTON LA TOUCHE



"BAIGNEUSES." BY
FANTIN-LATOURE



PORTRAIT OF JULES CHÉRET
BY J. E. BLANCHE



"LE SALUT." BY
HENRI DUHEM



"SOIRS DE PÂQUES"

BY MME. MARIE DUHAM



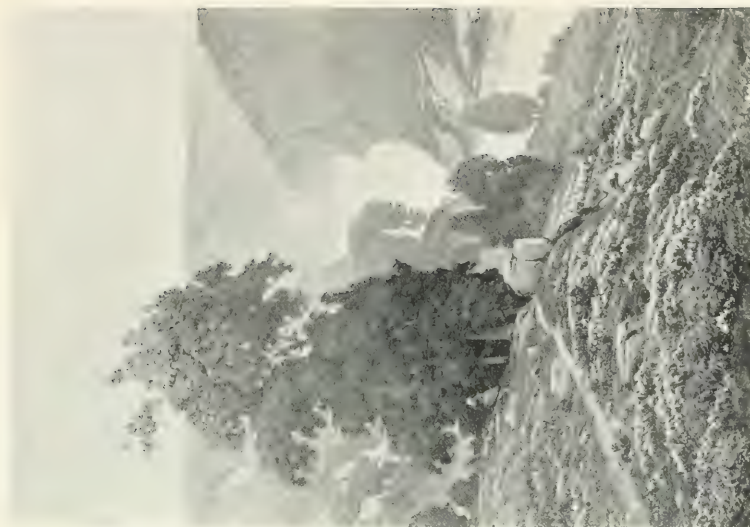
"DEUIL"

BY CHARLES COTTET



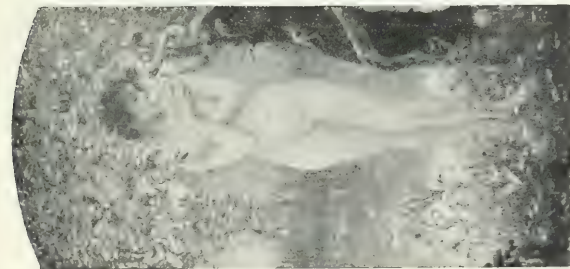
"SOIR DE BRETAGNE."

BY EUGÈNE VAIL.

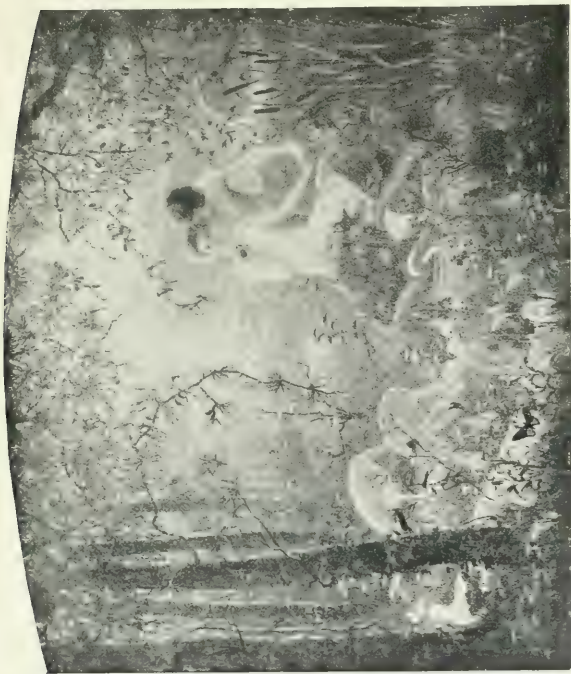


"VALLÉE DE LA CREUSE : DERNIERS RAYONS."

BY DIDIER DOUGLÉ.



"*Emol*"



"*Passion*"

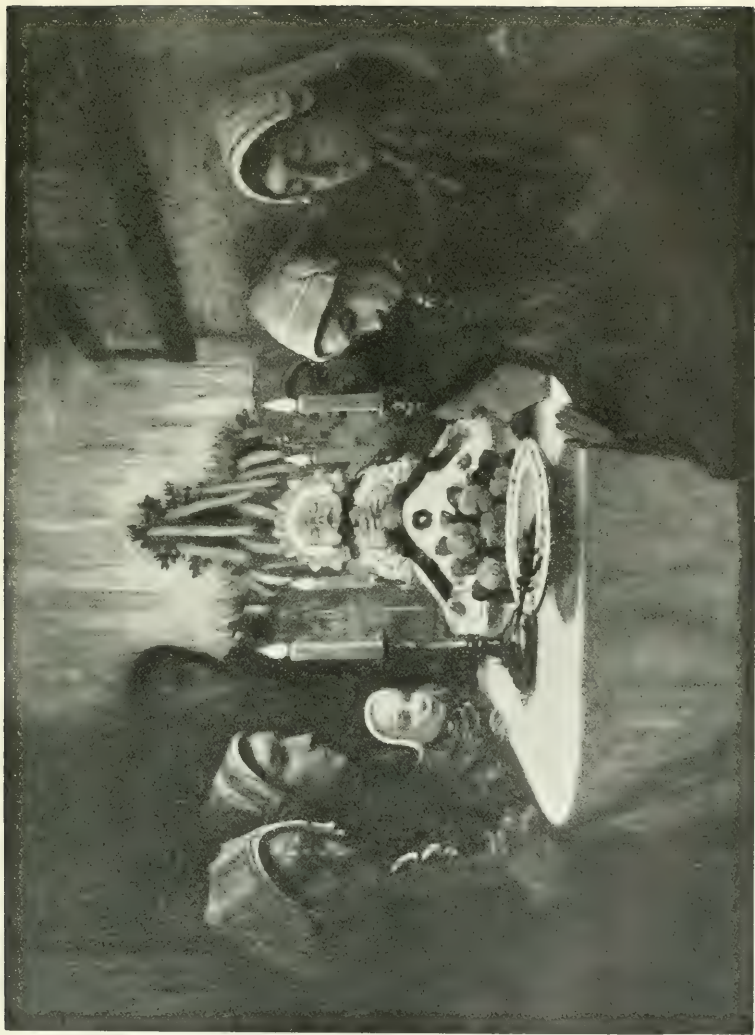


"*Regrets*"

"L'EDEN" (TRIPTYCH)
BY L. LÉVY-DHURMER



"TENDRESSE"
BY LE SIDANER



"GENS D'OUESSANT VEILLANT
UN ENFANT MORT." BY
CHARLES COTTET



"CLAIR DE LUNE"
BY FRITZ THAULOW



“VIEUX PERRON À BRUGES”
FROM A DRAWING BY
LE SIDANER.



"SÉRÉNITÉ"

BY HENRI MARTIN



"LE MARÉCAGE"

BY ANDRÉ BAUCHANT



"FEMME A LA ROSE"
BY RENÉ PRINET



"HARMONIE DU SOIR"
BY RENÉ MÉNARD



" PORTRAIT DE MA MÈRE "

BY EUGÈNE IOMOND



" VÉNTIENNES "

BY AMAN-JEAN

Fritz Erler

F RITZ ERLER.—I. DECORATIONS FOR A MUSIC-ROOM. BY BURNLEY BIBB.

THERE is a remarkable persistence of racial characteristic in the art of the German people, which, buried out of sight sometimes under foreign influences to which this people yields perhaps somewhat too readily in matters of taste, is roused now and again into strong manifestation in their arts and crafts. Dormant for long periods, until it has become but the dimmest of memories, this national feeling underlying the whole character of the people stands forth, at times, rejuvenated and militant. A voice is heard above the din of the busy world chanting the old hero-tales of the race. It falls strangely upon the

ears of the modern crowd busying itself in money-getting

Something of this comes into one's thoughts before Fritz Erler's work. There is a fine strong Berserk sweep to his art; there is a breath of the Thüringer Wald in his art; here is the old Rasse-Geist which has lived on through the ages. He is no captive at the chariot-wheel of academic formalism; and a careful study of his achievements demonstrates that he is a designer whose talent, escaping lifeless formalism, rejecting reflected ideas and going straight to nature for its inspiration, transmutes what he sees into a subtle art. His analysis of natural forms is directed by a searching intelligence of observation, and the results display an advanced modernity of thought, grafted on to the grand old stem of German art-tradition.

Paris did not seduce him to barter his inheritance. That atmosphere, saturated with the refinements of artistic expression, has not weakened his robust individuality. The many-sided Paris world, as Erler himself has said in a generous tribute to his first master, Bräuer of Breslau, brought him comprehension of what he had heard from the lips of that profound analyst. In the light of all-pervading culture, the world grew clearer before his eyes, and he learned to seek and choose in the vegetable and animal creation those forms which best lend themselves to the service of the arts.

Erler was born in 1868 at Frankenstein, a small place near Breslau, the Silesian capital. The usual gymnasial schooling finished, he went through the course of art in the *Kunstschule* of Breslau under Professor Bräuer, and was subsequently his private pupil.

During a journey to



DECORATION FOR A MUSIC-ROOM

BY FRITZ ERLER

Fritz Erler



SLENDER

BY FRITZ ERLER

Rügen, whilst a student, he began to learn, by the bleak shores of the Baltic, some of those secrets of the sea which have in all ages touched the imagination and affected the art of man. And in the breeze from those icy water-wastes he breathed in something of that grim Norse spirit which sometimes animates his art. Later he went down to the Mediterranean, to dream in the enduring sunshine by the blue classic waters, to dream and to work and to learn the ancient lore of the waves and the winds.

We find him at Munich in 1890 studying the Old Masters in the galleries of the Pinakothek, and two years later he set up his easel at Julian's in Paris. From Paris there was another journey to the sea, and he found in Brittany the echoes of an art which appealed to his poetic fancy.

Fritz Erler has been established in Munich since 1895. His activity has been great in many directions. His many designs for ceramics his bindings and *ex libris*, illustrations and posters, to all of which he has brought the treasures of far-reaching observation and a rich invention, have still left him time to accomplish a number of very successful easel-pictures and portraits. With these we hope to deal on another occasion. The present article is concerned with a work of interior decoration upon which he has been engaged for some time past

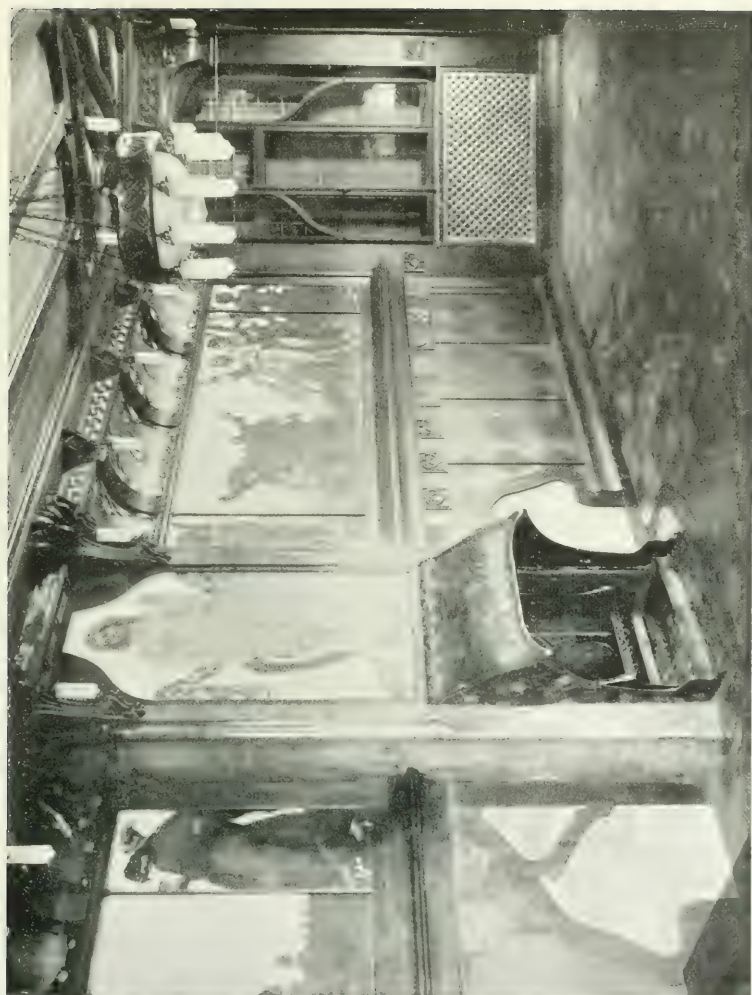
—a large music-room in the house of an eminent German scientific authority, Dr. Albert Neisser, at Breslau. This has been a rare opportunity for the display of the artist's gifts, for he has been left practically untrammelled. In this temple of music everything is from the one artist's brain and hand; the architectural forms of ceiling and wainscot, of doors and windows; the decorative work of all kinds, in carved wood, in forged and chased metals, in the furniture and stuffs, and in the beautiful paintings of the broad frieze and other colour-lending adornment of the room.

Here was a commission which might, in its unlimited possibilities, have lured a less self-con-



ELECTRIC LIGHT CORONA

BY FRITZ ERLER



DECORATIONS FOR A MUSIC-
ROOM. BY FRITZ ERLER

tained artist into a disastrous exuberance of fancy, into overloaded detail and multiplication of motives, which would have wrecked the whole. Mr. Erler, however, has held himself well in hand, and having thought out his theme, has let the riches of his fancy play about the working out of its charming variations, while absolutely conserving the unities. To assign the result to any known style would be as impossible as it is unnecessary. It is so original that it seems to owe no one of its forms to aught but its author's inventive talent. It is a painter's room rather than an architect's, distinctly a decorative-painter's conception, in which, though architectural criticism may find faults, there is pleasing proportion and—in spite of its entire departure from the kind of thing tyrant custom imposes upon us—much dignity of impression. The delicious softening of the lines in wood and metal gives great suavity to the whole composition; while in the flowing curves of the three steps which sweep across the end of the room, swelling out into a platform for the small organ, an admirable effect is gained.

Erler shrinks from the right line, avoids the square joint, and goes great lengths in order to blend abutting members together softly. The finish of the wainscot against the chimney is an instance of this. The wood is moor-oak, the natural forms of whose gnarled and storm-bent limbs may have suggested the lines he shows here, lines which have something of life in them, a grotesquery as of a couple of gnomes seated on the baseboard and guarding the hearth, or a pair of salamanders climbing to the flame.

The idea of carrying the marble out against the walls probably grew out of a desire to give the fireplace an effect of greater width; and in order to avoid the abrupt interpolation of a new note of colour under his painted figure decoration, and to bring the stone and wood together easily, he merges them in these sinuous lines. The fireplace is an interesting bit of treatment, again more decorative than architectural. The hood is in iron, with a stained and mottled surface, upon which ornaments of gilded metal are applied with a pleasing Japanese symmetry.

The whole is wrought with a very delicate regard for softened lines and rounding forms. The pieces which run down at the sides from the hood, and project upon the hearth in a somewhat awkward and unstable way, were doubtless intended to mitigate the evident shallowness of the chimney-breast, which has too little depth for a good fire. If this fireplace, in the centre of the side wall of a

great room, has scarcely that dignity which an English taste might expect in the setting of the sacred hearth, one must absolve the artist, who, finding the rough work in place, did what he could with it; and one must remember that the heating of the room is otherwise provided for.

The hood is well motivated, indeed, by the beautiful painting panelled above it, but one is concerned whether it will shield the rosy-skinned Botticellian maid who stands there on a flowered sward in her wind-blown diaphanous draperies, from the smoke and grime which threaten to smirch the pretty muse and wither her garland. Does not the place, indeed, seem to call for something less dainty—a bit of sculptured stone or plastic ornament?

The wainscot, in iron-grey moor-oak, is capped by a broad boldly projecting member of gothic form, with a good hollow where the grain of the wood shows to advantage. The small panels, carved in a simple ornament, are carried along the two sides of the room without variation. Otherwise the wainscot is a plain surface in chequers of

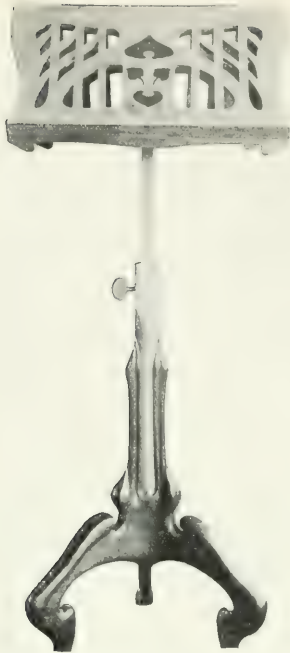


LOCK PLATE

BY FRITZ ERLER



DECORATIONS FOR A
MUSIC-ROOM. BY
FRITZ ERLER



MUSIC STAND

BY FRITZ ERLER

the moor-oak, held by narrow uprights above a plinth of good form. The floor is laid in squares of pear-wood.

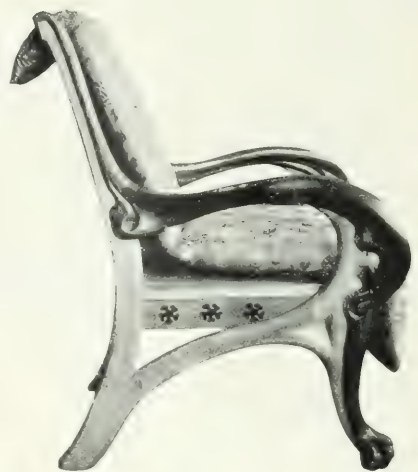
The ceiling, sheathed in the pear-wood, is divided into panels by bands of moor-oak in shallow projection. The edges have been rounded off, and flowing lines everywhere sought, with a generous disregard of the amount of hand-work involved.

The beauties of grain and colour in the wood are well brought out. Touches of heightened colour are added here and there in the ceiling by small castings of a dainty ornamentation, set at the crossings of members, and sometimes serving to attach the electric lamps, but otherwise having no constructive purpose. The entire ceiling, in fact, must be regarded purely from the point of view of decoration. It is designed with a freedom of fancy which here and there frankly oversteps the limitations of material.

The cornice swells out in a deep cove, projecting well upon the plane of the ceiling, and, in an assemblage of the same woods, bringing down the

ceiling colour-scheme to the upper line of the frieze. Along its upper member are set grim carved heads of animals, whose indeterminate form, in the shadow of the ceiling angle, suggests grotesque beam-ends, or a barbaric rendering of the rams and bucrania of a Roman frieze, or the ranged horse-skulls of a Hunic lodge. Charmingly in accord with these monsters is the ornament of the consoles which descend from them upon the chimney-breast, and also the painted decoration of the cornice.

The end of the room where stands the organ is, from the point of view of architectural as well as of decorative treatment, very satisfying. The tall panels of the grey moor-oak, unbroken except by some irregularly placed squares of carved ornament, present a fine surface for the play of grain. The doors are of a quiet and pleasing design. The organ-case is also well thought out, and there is a very graceful art in its swelling lines, in the involute leafage, in the arrangement of the pipes, with the mother and child framed amid them in a mandorla as of interlaced branchings spreading into a tangled node at the cornice line. It is as though brain and hand had lingered over the wood, lovingly seeking to restore some of the poetic beauty of its natural forms. The opposite end of the room, in bay-form with three great trilobate windows, is not so happy. The sweeping down of the transom at the sides avoids that continuity of



ARM CHAIR

BY FRITZ ERLER



CARVED WOOD GROTESQUES

BY FRITZ ERLER

straight line which Fritz Erler delights to escape, but it makes a fixture of the side lights, and scarcely adds to the effect. The depressed arch of the window-heads is not an agreeable line, but here again we have the work of the architect almost retrieved in the graceful ellipse with which the decorator carries his cornice over them. There is a certain monotony in the metal screens under the windows, behind which lurk the comfortable but unlovely heat-coils. Mr. Erler has done such charming things with his metal-work elsewhere, as in the great hinge-straps of the music-press, or in the well-conceived escutcheons on the doors, that one ventures to ask for something more interesting in these coil-screens. It must, however, be granted that the modern "heat plant" is of an inherent

utilitarian ugliness which seems to wither the flower of fancy in its deadly breath.

And this brings us to Erler's handling of another problem of modern house-decoration, the electric lamps. The difficulties in this detail are not at first apparent; in fact, there seems to be here an opportunity for new and charming combinations of glass and metal; yet the sum of artistic effort in this direction has not accomplished much. It is to be feared that the electric lamp in decoration is to remain very much what the railway is to the landscape.

In those fantastic beam-heads, into which Fritz Erler's chisel has wrought the grim imagery of a primitive Thuringian, he has found a way to escape the commonplace with his side-lights, by ringing the muzzles of his aurochs, and his wild ram, and other legendary beasts, to depend from them the little lamps through whose shelly whorls the light is strained.

In the big lamp, which hangs from the centre of the ceiling, we have an admirable design, handled with all the freedom and genius of a Persian worker in metals. This is in wrought iron, hammered, with a dull surface brushed with acid to a soft grey tone, as in the fireplace-hood and other iron-work.

The music-room is entered from the hall. It is eleven metres long by eight wide, and five and a half high. The moor-oak, with which it is chiefly covered, is cut from trunks taken out of the bog where they have lain for centuries. The colour has the effect of a wash of Indian ink. The pear-wood has a yellowish glow, and both are rubbed to a dull finish. The wall-covering, the carved beam-ends, and the ceiling-beams, are of the moor-oak. The top member of the wainscot, the cove above the pictures, the ground of the ceiling, and the floor of the room and platform, are in the yellowish pear-wood. The risers of the steps are in moor-oak, also the organ-case, the great press, and other furniture of the room. The marble is from Oran in Africa, and has the colour of peach-bloom. We have here the symphonic ground-tones of grey and yellow. The colour-motive of the painted decoration is the tender yellow of the evening heavens, an undertone of which pervades the whole composition, and is found even in the darker nuances. The paintings are in tempera on wood and accord exquisitely with the remainder of the decorations.

A slight description of their subjects will suffice: the photographs, despite their coarsening of the yellows, give a better idea of their treatment than

E. M. Simas' Decorations for a Bath-Room

words could do, while the delicious blonde and silvery freshness of their colour are, unfortunately, quite beyond the power of print and pen.

Their theme is the portrayal of emotions which are suggested in music by the tempo and form of certain movements. On the left, as one enters, the series begins with an Adagio.

A young woman, rich and fair, sunk upon a garden seat in the melancholy twilight, is lost in a reverie of whose gloomy theme the sinister beings in the panels to right and left give the key. Opposed to this is an Allegro, in which the hardy adventurer-knight, mindless of his dingy armour, is riding forth to dare the chance fortunes of the way, and waves a gay salute to the nymphs beneath a flowering tree, behind whose stem one sees a beckoning faun. The picture is flanked on the left by a panel with the figure of a youth as "Amor." Over the chimney-breast, between these two wall-panels, stands the lovely Muse, painted, as befits the presiding genius of the room, in a scale above the normal, as the others are somewhat below. She is a northern Muse, and her garland is of the oak and pine. On the opposite wall is a lively Scherzo, on a motive of the very north—some wild fellows on skates scuffling over the ice with a dancing bear. The chief thing on this side, however, is a tremendous Furioso—a fierce conqueror in red harness and crown, scourge and firebrand in hand, setting his foot on the naked corpse of the slain; in the background a burning town, from whose smoking ruins the man of blood is taking himself off.

"The rugged Pyrrhus,—he, whose sable arms,
Black as his purpose, did the night resemble."

In a panel to the left of this the dance is symbolised in a draped dancing-girl, for whom a little faun with cymbals beats the rhythm. In the Madonna, glorified in golden rays above the organ, wearing a northern bride's crown, and bearing the child upon her arm, we have a symbol of sacred music or of the eternal womanhood which the world enshrines.

The painted ornament in the deep cove which merges wall and ceiling is partly in lowered greens and in yellows. Close under the ceiling between the beast-heads is a runic ornament in red, which might have run round the taffrail of a viking's war-galley.

In a future number of *THE STUDIO* I hope to have an opportunity of treating upon other sides of Fritz Erler's versatile and comprehensive art.

BURNLEY BIBB.

MODERN BATH-ROOM. DESIGNED BY E. M. SIMAS.

A ONE cannot, without injustice, refuse to recognise the steady progress in the matter of decorative art which is being made in France; it is an incontestable fact that to-day, among a certain class at least, no one would tolerate for a moment styles and designs, the ugliness, the vulgarity, the inappropriateness of which less than ten years ago did not seem to shock the public taste. Happily, it will be the same five years hence with many things now tolerated, and we shall be asking ourselves how we could possibly have been content with them for so long. Yes, five years, or ten at the outside, will be enough, assuming that public taste continues to develop, to bring about these changes; and even a shorter period will suffice to tire us of many of our present surroundings and to reveal their defects and their commonplace character.

It is possibly this growing tendency on the part of the public to change its fashions and its tastes which more than aught else accounts for the fact that artists are often disinclined to accept the responsibility of carrying out any serious and definite work of decoration. They prefer, unfortunately, to devote their energies to the production of knick-knacks, simple objects—*objets d'art*—for the public demands such things. There is no country where manufacturers and craftsmen alike display more imagination, more inventive spirit in the production of ephemeral things of relative artistic merit than is the case in France. But what a waste of effort!

As, therefore, complete decorative schemes—*décorations d'ensemble*, as they are styled—are rarely seen in France, there is every reason why we should note and study those that do exist, such for instance as the Bath-Room by M. Simas, work marked by genuine originality and true decorative capacity. These pages have on more than one occasion borne witness to the efforts of this interesting artist, and the occasion now presents itself to examine his methods somewhat more closely.

For several years past M. Simas has devoted himself exclusively to decorative work, and numerous are the wall-papers, the cretonnes, the stained-glass designs, the mosaic cartoons, the stencilled friezes, and the pieces of furniture he has produced. Latterly, at the instance of the proprietors of the Sarreguemines Factory, he has applied himself specially to designing articles intended for reproduction in earthenware. Without

E. M. Simas' Decorations for a Bath-Room

attempting an elaborate criticism of his style, at may be noted that among his distinguishing gifts are a charming feeling for colour, an honest love of nature, and a truly personal mode of treatment. He has, moreover, a sense of proportion, a capacity for effective detail, and above all a keen eye for harmony of form and tone. He does not go out of his way in search of the extravagant and the eccentric, having an honest contempt for the complications and the *bizarries* into which so many other artists allow themselves to drift.

All these good qualities find characteristic expression in the decoration of this Bath-room which M. Simas has constructed in the country house of M. Laurens. The room is four metres long by three metres wide and four metres in height, with but one door and one window. The pool-bath, let into the flooring, is enclosed in a sort of rectangular niche reaching nearly to the

ceiling. The *motif* which has inspired M. Simas is the stream flowing through the meadows, and this has been carried out with infinite resource by M. Laumonerie from the artist's cartoons. On the window a glacier stands out all white against the opaline sky with its rosy-golden reflections; while below, amid the rocks, the blue waters flow between the lilies and the reeds. The window is framed by a bordering of blue clematis on a background of glass of whitish, greenish, and yellowish tints. The dominant colours in the glasswork are blue and white. The window, which is flush with the wall, is separated therefrom by a broad band of red copper, which glistens under the broken light thrown from the coloured glass.

The flooring, in marble and enamel mosaic-work, represents a meadow of dark green hue, dotted with white daisies and pink stars of Bethlehem, are ranged in geometrical design, and surrounded by a border of dandelions standing out from a bordering of brownish soil, lining the herbage to the extremities of the walls. This mosaic-work has been executed by M. Facchina.

Three steps lead down to the elliptically-shaped basin, which is sixty centimetres in depth, one metre seventy centimetres in length, and ninety centimetres in width. It is hollowed out in the centre of the mosaic meadow, and separated therefrom by a gutter of red copper. The prevailing colours in the enamelled mosaic-work are turquoise blue, gold, and green. From the height of the first step the blue waters flow down in ornamental ripples and curling wavelets, which meet and separate again till they reach the bottom, carpeted with water-plants—adder's-tongues and white water-lilies. One can picture the effect of real water in this gleaming basin, with all its splendid colouring.



DECORATIONS FOR A BATH-ROOM

BY E. M. SIMAS

E. M. Simas' Decorations for a Bath-Room

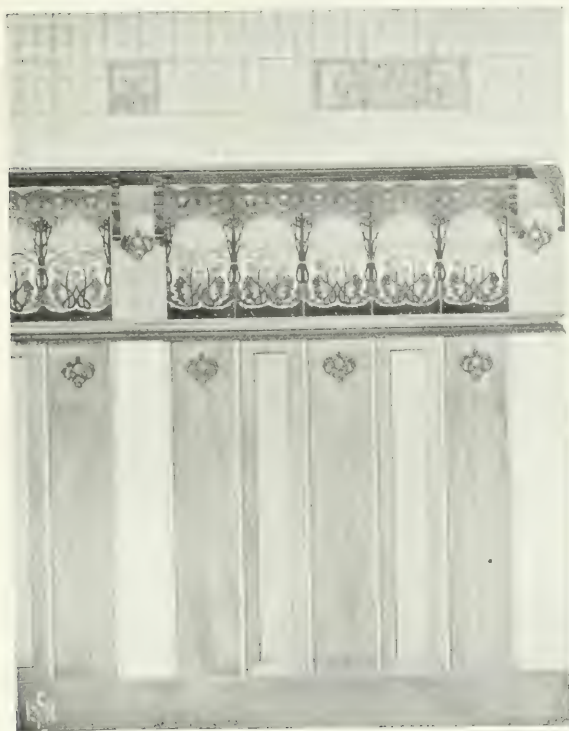
To a height of one metre sixty-five centimetres the walls of the room are covered by a groundwork of alternate sycamore and alder wood panels, the former white and the latter a yellowish-pink, the woods being divided here and there by narrow earthenware panels creamy white in colour, forming pilasters and serving to support a *faïence* frieze decorated with dandelions on a field of campanulas, with a row of trees closing in the horizon behind.

On the panels are affixed carved ornamentations in red copper. Above the frieze a narrow shelf runs along each wall; and above this again are squares of cream-white earthenware, each formed of nine small hollow squares. At regular intervals they are relieved by ornamental tiles, in which the campanulas and the dandelions are seen again, the former mauve on a turquoise foundation with dark green foliage, and the dandelions white. Disposed as they are they are remarkably effective

in providing just the necessary degree of bright colour as a relief to the uniform simplicity of the surrounding portions. M. Simas has here employed with the happiest results a device common in certain Moorish houses. Finally, running round the upper portion of the walls, and separated from the casing to which I have just referred by a copper bordering, and from the white ceiling by an alder wood moulding, is a frieze in polychrome *faïence*, composed of little compartments decorated in dark blue on a pale yellow ground, with campanulas and golden flowers and greenish-grey foliage.

As for the niche in which the bath is placed, its walls are adorned with the bath-room decorations in earthenware designed by MM. Alexandre Charpentier and Aubert which were reproduced in colours some time ago in *THE STUDIO* (see vol. xiii. page 89). The niche is divided from the other walls by a bordering of copper, and surmounted, from the place where it terminates to the ceiling itself, by a groundwork of turquoise blue earthenware which is continued inside the niche and forms its own ceiling. This, in our opinion, is the only error of judgment throughout the work. For MM. Charpentier and Aubert's decoration, charming as it is in itself, cannot be expected to harmonise perfectly with the rest, seeing that it is conceived in a spirit quite different from that which has influenced M. Simas.

It only remains now to mention the dressing-table, the sole piece of furniture in the room. Like the rest of the woodwork, it is constructed of alder and sycamore, with a splendid top of coloured marble. It comprises a little double-doored cupboard in the centre, composed of two earthenware plaques worked after the Persian fashion in *sous-émail*, while below is a space. The angles of the dressing-table are ornamented on the



DECORATIONS FOR A BATH-ROOM

BY E. M. SIMAS



STAINED GLASS WINDOW
BY E. M. SIMAS

E. M. Simas' Decorations for a Bath-Room

sides with white *faïence*, with small openwork shelves of copper, nickelled inside, wherein the sponges can be placed, that the drippings may fall into a little basin of the same metal placed on the floor. Above, to right and left and either side of a mirror, is placed a little *étagère*, with a drawer.

The door admitting to the bath-room is formed of six very narrow sycamore panels, framed in alder-wood, with plaques and lock, &c., in copper, from the designs of Alexandre Charpentier.

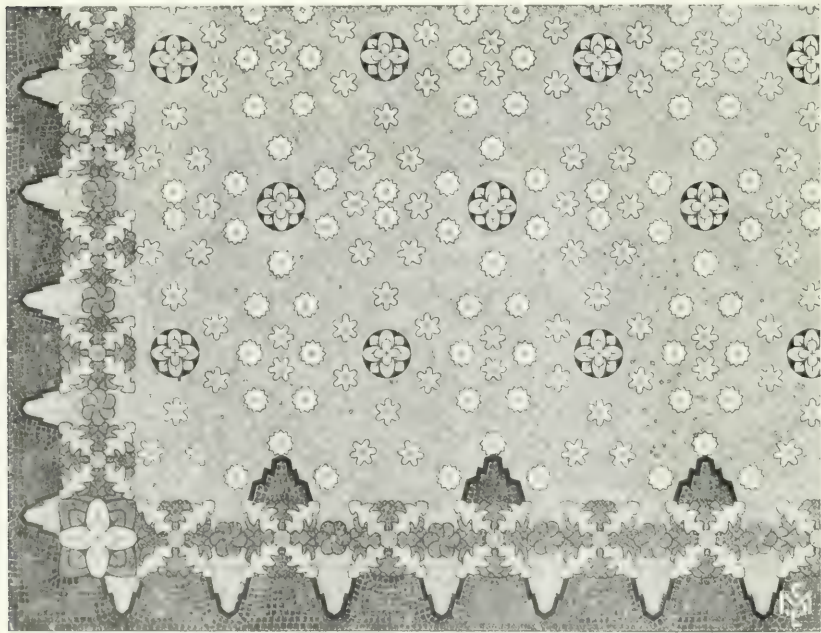
From these sufficiently minute details the reader may form a general idea of the effect of this room. "Simple yet rich" is its most adequate description. There is no attempt at excessive coloration; no surplussage of elaborate ornament. Those portions which are highly decorated are justly so treated by virtue of the important place they hold in the general scheme. M. Simas has rightly ornamented the basin in bright and gorgeous tones, for it is the centrepiece of the entire work, and demands chief attention. Notable, too, is his delicate and artistic treatment of the mosaic flooring, which is based on the simplest and most

natural lines—the only fertile source of decorative art. Nothing more delightful or more refreshing can be imagined than this floral carpet.

Considering the perfect harmony of his scheme it is greatly to be regretted, as has already been suggested, that M. Simas should have found it impossible to decorate the niche himself. Moreover, the dressing-table seems to have just missed perfection. It is too much a piece of furniture apart—somewhat out of keeping with the rest of the decorative scheme. Still, this is but a very slight criticism to make, and must not be considered to detract in any sensible degree from the general merit of the work.

M. Simas is about to decorate a music-room for M. Laurens, and we therefore hope to return to him and to his work very shortly, for he is certainly one of the most gifted and imaginative of modern French decorative artists.

In conclusion mention should be made of the fact that all the woodwork in the bath-room was executed by M. Policard, and all the pottery by the Sarreguemines Manufactory. Both are satisfactory in every way.

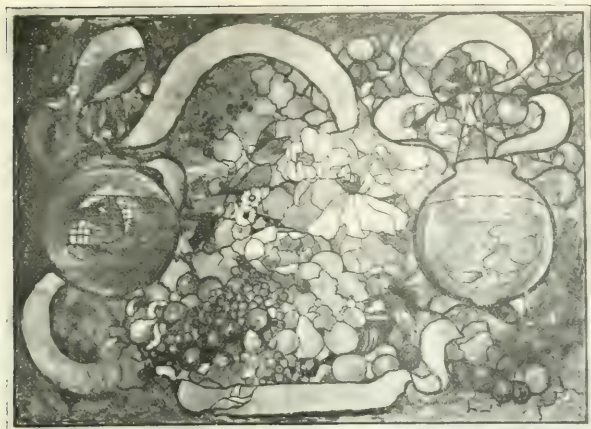


DESIGN FOR MOSAIC FLOOR

BY E. M. SIMAS

DESIGN FOR A BALU
IN MOSAIC BY L.
M. SIMAS.





GOLD FISH AND FLOWERS. DESIGN FOR STAINED GLASS BY LOUIS C. TIFFANY.
(Copyright 1891 Tiffany Glass and Decorating Company, New York.)

A MERICAN AND FRENCH APPLIED ART AT THE GRAFTON GALLERIES. BY HORACE TOWNSEND.

AMONG the many art exhibitions which have been put before Londoners this season the historian of the future, to use a hackneyed phrase, will probably find that among those which chiefly claim his attention, not alone for their intrinsic interest but for their influence upon contemporary art, that which Mr. S. Bing, of Paris, has gathered together at the Grafton Galleries will hold a distinguished place. Principally it concerns itself with so-called *Favrile* glass, and the stained-glass windows which have been brought from London from the studio of Mr. Louis C. Tiffany, of New York. We have heard much in past years of what may almost be called this new art of Mr. Tiffany's; and indeed not very long ago *THE STUDIO* itself published an elaborately

illustrated and very comprehensive article upon the subject of this blown glass ware which has so attracted the attention of European connoisseurs that in many of the museums in Europe, including South Kensington Museum and the Luxembourg, small collections have been gathered together as object lessons for the local craftsmen. But never before has so extensive an exhibit as this been made, Mr. Tiffany having stripped his studios and store houses bare in order the more fully and thoroughly to represent himself in Eng-

lish eyes. As is generally known, Mr. Tiffany was led to undertake the manufacture of glass by the difficulty he found in obtaining exactly what he wanted from the manufacturers in order to carry out his own designs of stained-glass windows, and so forth. He began with a small furnace in his studio; he has ended by extensive glass works at Corona, Long Island. A walk through the Grafton



"THE FOUNTAIN" WINDOW.

DESIGNED BY LOUIS C. TIFFANY.

American and French Applied Art



WINDOWS AND MOSAIC

BY LOUIS C. TIFFANY

(Copyright of the Tiffany Glass and Decorating Co., New York)

Galleries, and the mere casual examination of the cases in which the objects are exhibited, fills one first with amazement and eventually with bewilderment. It is a perfect riot of colour which we are invited to look at, while at the same time form has been by no means neglected, and one is able to realise, perhaps for the first time, of what the glass-blower is capable. For all these beautiful vases, these graceful *coupes*, these flower-like long-stemmed drinking glasses, these graceful *tazzae*, *amphorae* and bowls, are due to the craft of the individual glass-blower alone. It is, indeed, this underlying principle which gives them their chief value. Here are no forms produced by the real worker in glass and then taken in hand for ornamentation by a craftsman of another order, necessarily ignorant to a certain degree of the capabilities of the material. It is, in the main, decorative

and not decorated. Reliance is placed upon the secrets of the glass house alone, and the result in the majority of cases is exceedingly fine. To describe it with any degree of effectiveness is a task from which I must confess I shrink, for my vocabulary would have to be enlarged beyond the limits of the English language in order to render full justice to the intricacies, the subtleties and the glories of these embodiments of all that is beautiful in colour. To descend to particulars, the designs that pleased me most were the ones in which the decorative effects were obviously and frankly induced by aid of the



FAVORITE GLASS

BY LOUIS C. TIFFANY

American and French Applied Art

suggest metal rather than glass. There are others, reddish in tone, which seem to suggest the potter's kiln ; but the majority, and the most beautiful, proclaim themselves glass, and glass alone. As regards the stained-glass windows, which have been arranged so ingeniously as to be viewed entirely by transmitted light, there is perhaps more room for criticism, absolutely beautiful though they are. It is here that Mr. Tiffany finds himself in direct opposition

to the principles which our own workers in glass have been accustomed to look upon as irrefragable. For here he allows, it seems to me, accident to play even a larger part than design. It is after all a question of degree only. How far shall he allow himself to be guided by the vagaries of the melting pot? Mr. Tiffany's principle is practically to do away entirely with painted glass and to allow the folds of his drapery, the modelling of his figures, and so forth, to be represented entirely by the accidental effects produced in the manufacture of the glass itself, rather than by lines or shadows painted on a sheet of clear and



FAVRILE GLASS
BY LOUIS C. TIFFANY



FAVRILE GLASS VASE
BY LOUIS C. TIFFANY

ductility of the material alone. Spirally twisted lines and veins running with a certain capriciousness, yet dominated by a guiding principle, are more satisfactory than the designs in which the contrasting colours have been made to take the form of leaves and flowers so as to offer a set and conventional pattern. An exception to this, perhaps, may be found in those pieces, and there are many of them, in which the motive has been looked for in the peacock feather, which seems to lend itself with peculiar aptness to the genius of the material under consideration. Nothing again is more surprising than the enormous range, not alone of colour, but of texture, which is offered by this glass. There are vases which, with their deep bluish-green ground encrusted with gold splashes,



FAVRILE GLASS VASE
BY LOUIS C. TIFFANY

American and French Applied Art



MOSAIC WORK

DESIGNED BY LOUIS C. TIFFANY

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evenly-coloured glass. This is accomplished entirely by selection and by the leaded lines, as also by the superimposing of one piece of glass over another. Never has this principle, perhaps, been carried to a greater extent than in the working out of these cartoons of Mr. Brangwyn, to which attention was drawn in last month's *STUDIO*. Here even the faces are untouched by the painter's brush, and with an ingenuity of selection, which seems almost incredible, have been arrived at by what may be called "Accidentals."

This means that the workman with Mr. Brangwyn's cartoon before him must have hunted through some hundreds if not thousands of pieces of glass before he found the one

which would give the *impression*—it could, of course, by no law of chance give more—of the face of the figure with which the workman was at that time dealing. So with the drapery, though here the task is easier, for huge plates of glass are specially prepared for this class of design alone, the plastic material being taken while still hot and twisted and worked with pliers until it assumes a corrugated surface suggesting, even when viewed by direct light, the waves and folds of drapery. But the question of principle still remains an open one, and from glass-workers upon this side of the Atlantic Mr. Tiffany may expect, and



PLATE IN TIFFANY FAVRILL GLASS

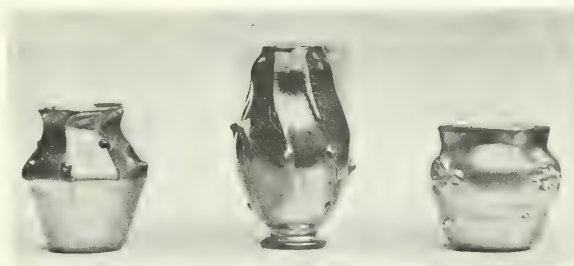
American and French Applied Art



FAURELLE GLASS VASES

BY LOUIS C. TIFFANY

doubtless looks forward to, some sharp criticism. He has at least this in his favour—that his results are beautiful by whatever means arrived at. There are not wanting examples at the Grafton of windows designed for domestic use where figure subjects or indeed patterns themselves are altogether abandoned, and the whole effect is derived from the display of the glass itself in all its glories of gorgeously blended colours. Anything that is beautiful in itself Mr. Tiffany presses into service as decoration. Translucent pebbles in some cases sawn into slabs, in others used as they come to us wave-worn from the sea-beach, take the place of glass, in some instances with an excellent effect. It is this alertness to novelty of material or treatment that particularly distinguishes all this work. Returning to the blown glass, for instance, we find that for the last year or two Mr. Tiffany has been bestowing his attention on the metal work with which some of the pieces, mostly those of a utilitarian character, such as lamps, flower-vases, &c., are mounted. Here an ingenious device comes into play which could only have occurred to the craftsman as distinguished from the mere designer. Lamp bowls, for instance, are constructed in metal-work of an open reticulated design. In these the glass bowl is placed, and then when hot it is blown outwards, bulging



VASES IN TIFFANY FAURELLE GLASS

through the open spaces of the metal-work with an excellent and homogeneous effect. Interesting, too, are some small vases and bowls of mixed metals, somehow suggesting, but in no way copying, Japanese shibuichi. Tin, brass, silver and gold are run in a sort of pattern which is no pattern.



THE CASE IN "AMERICAN
AND FRENCH ART" IS
BY LOUIS C. TIFFANY
"AMERICAN ART," PARIS

into the bronze groundwork with an alluring effect.

In mosaic, curiously enough, Mr. Tiffany has no new word to say. The large mosaic of the *Last Supper* in the large gallery strikes one neither in design nor execution as above the commonplace, though there are many directions apparently in which a novel departure might have been made. Not much more satisfactory is the large cartoon of *St. Michael and All Angels* hanging opposite. Questionable, too, is the taste with which the two outside panels of this design are intended to be completed in mosaic, while the centre ones are in transparent glass; but after all this cartoon is a mere suggestion of the completed work, and it is ill to judge of what one has not seen.

I must not, however, say good-bye to Mr. Bing's exhibition without calling attention to the small collection of jewellery designed by M. E. Colonna, of Paris, and executed at Mr. Bing's establishment "L'Art Nouveau." It will be seen from the illustrations accompanying this article that M. Colonna is proceeding on absolutely correct lines in his work. He relies on his jewels simply to accentuate the line of his designs, or for a portion of his colour scheme. The interest lies chiefly in the beauty of line and form, and the truly decorative quality of the gold work of the settings, rather than in the pecuniary value and meretricious glitter of the

jewels themselves. Admirable use is made of pearls which are of comparatively small value, owing to their being in commercial eyes misshapen and bad in colour. Artistically they are beautiful, and of this M. Colonna has taken full advantage. Especially striking are the tortoiseshell combs, the open work carving of charming purity and grace of line aptly relieved by the small pearls set here and there, or the larger ones introduced as an integral portion of the design. It must be remembered, too, that this jewellery is entitled to particular consideration, in that it is intended for commercial purposes, and not simply for the cabinet of the art collector.

HORACE TOWNSEND.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—As an assertion of the importance of the work done by the artists of the modern Dutch School, the collection of pictures and drawings which has been brought together for the inaugural exhibition at the new "Holland Fine Art Gallery," 235A, Regent Street, is particularly significant. Scarcely anything has been included which is not of the first importance artistically, and nothing which does not thoroughly represent the men who are to

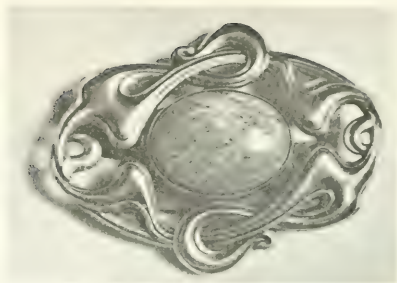


GOLD CLASP, WITH PEARLS AND ENAMEL

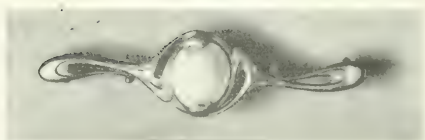
DESIGNED BY E. COLONNA
EXECUTED BY "L'ART NOUVEAU," PARIS



PEARL, DIAMOND AND EMERALD
PENDANT



GOLD AND LARGE PEARL BROOCH



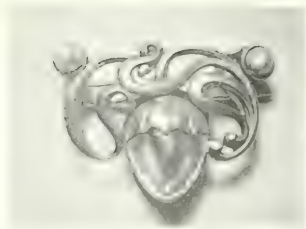
GOLD AND PEARL BROOCH



SILVER GILT AND PEARL BROOCH



GOLD AND PEARL BROOCH

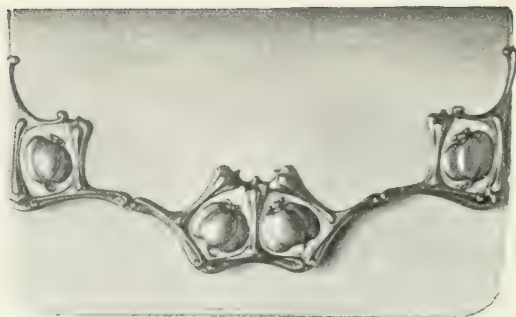


GOLD AND PEARL BROOCH

JEWELLERY DESIGNED BY
E. COLONNA AND EXECUTED
BY "L'ART NOUVEAU," PARIS



TORTOISE SHELL AND PEARL COMB



PURSE MOUNTED IN SILVER GILT AND ENAMEL



SALT-BOTTLE
IN AMETHYST,
SILVER GILT AND PEARL



PURSE MOUNTED IN SILVER GILT AND ENAMEL



SUGAR-SPOON IN SILVER GILT
AND CORAL

FRENCH APPLIED ART AT
THE GRAFTON GALLERIES

be reckoned as leaders in the movements by which their country is distinguished. The examples of the art of such admirable painters as MM. Matthew, James, and William Maris, A. Mauve, Josef Israels, J. Bosboom, G. Poggenbeek, and A. Neuhuys, are selected with the best of judgment, and their subtle and earnest view of Nature is presented with a degree of persuasiveness that makes such a gathering of their work most acceptable to every lover of æsthetic sincerity. But the show is of value not only because it illustrates well the methods of the present day, but also because it affords an opportunity of comparing with them the devices of the masters of bygone times. Some small but characteristic pictures and drawings by Rembrandt, Gerard Dow, J. De Wit, A. Stork, Vroom, and others, hang beside the later canvases, and help appreciably to give an air of distinction to the gallery. If so excellent a standard of selection, and so sound a policy of management are

maintained, this new headquarters of Dutch art will not be long in making for itself a very prominent place among London exhibitions.

We give an illustration here of Mr. Alexander Fisher's beautiful silver and enamel triptych, now on view at the Royal Academy.



TRIPTYCH IN SILVER AND ENAMEL

BY ALEXANDER FISHER

The collection of portraits and pictures of children, which at present occupies the Goupil Gallery, has the double attraction of dealing with an extremely popular subject, and of presenting an array of good works by eminent artists. The chief canvases that call for notice among the half-century or so for which space has been found on the walls, are Mr. Clausen's charmingly handled *Children and Roses*, the exquisitely idealised rustic type *Jill*, by Mr. G. F. Watts, Mr. J. Couatts Michie's *Miss Muriel Dalgarno*, Mrs. J. M. Swan's *Stringing Beads*, Mr. E. A. Walton's *Miss Cecile Walton*, and the pictures by MM. James Maris, Harrington Mann, B. J. Blommers, W. Maris, and James Guthrie. A great deal of care has been taken in choosing for exhibition works that agree in type and character, so that there is no touch of discordance in the collection, and the atmosphere of the show is perfectly logical and appropriate.

It would not be easy to find a better instance of the applicability of art to common things than is provided by the lamp-post which has just been executed by Mr. Alfred Drury, for erection in the City Square at Leeds. He has brought to bear upon this strictly utilitarian object all his resources of design and craftsmanship, and has produced as a result something that is, without any denial of its legitimate purpose, per-



BASE OF LAMP-POST

BY ALFRED DRURY

fectly acceptable as a demonstration of æsthetic conviction. His skill as a modeller, and his characteristic grasp of the essential elements of sound construction, have enabled him to deal with a florid and elaborate scheme of decoration, and yet so to arrange his details that the effect of his work as a whole is solid and dignified. Such a performance contrasts pleasantly enough with the curious failures which are unfortunately so common when the effort to combine use and ornament is made by men of less capacity; and Mr. Drury's success is all the more worthy of record because it shows that these failures do not arise from any inherent difficulty in overcoming æsthetic problems.

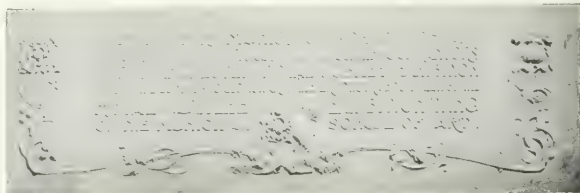
MANCHESTER.—Modelled in clay for buff terra-cotta in an exterior position, the design by Mr. J. R. Cooper, here reproduced, is intended to symbolise the union of England, Scotland, and Ireland, as represented by the rose, thistle, and shamrock. It was cast by Messrs. Doulton & Co. for the new buildings of the Manchester School of Art, of which the late Mr. Gibbons Sankey was the architect.

E. W.

LIVERPOOL.—Mr. H. P. Hain Friswell's recent exhibition of oil paintings, though small in the number of pictures, has earned much commendation from the many visitors to his studio for the choice quality of both

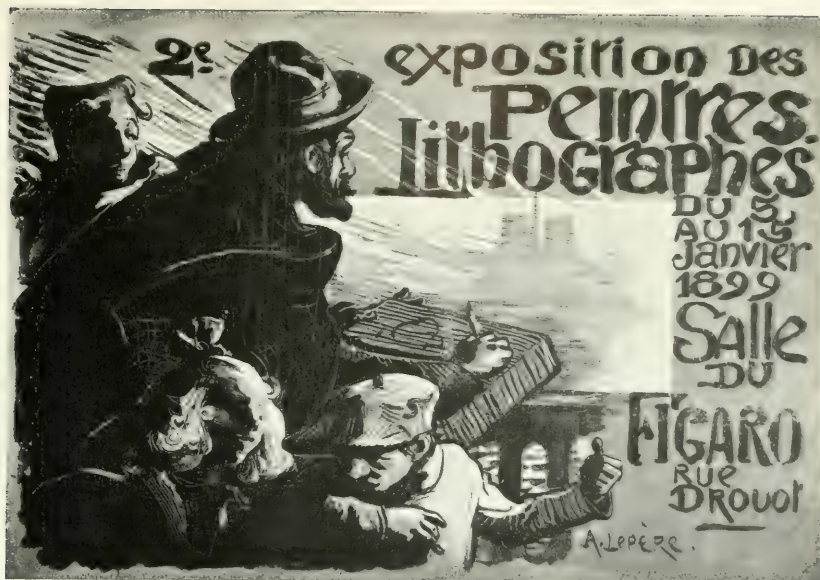
the landscape and figure subjects. These reveal a fine sensitiveness in the selection of out-of-door scenes, and the work is broad and simple in character, yet always imbued with delicate poetic feeling.

On the smooth water-worn rocks of a romantic ravine in the bend of a Welsh stream recline with supple graceful pose his *Bathers*—studies of the female nude in strong sunlight with fancifully



PANEL

BY J. R. COOPER



POSTER

BY A LITUR

handled shadows. *By the Sea*, a girl seated on the sands, looking out on the blue placid sea, gives another rendering of the nude with more evenly distributed light; each of these pictures shows successful treatment of flesh colours in full daylight.

Commendable, also, are the *Gleaners* and the *Primrose Gatherers*; both convince you of the artist's full appreciation of delicate, harmonious colour and composition. Among the landscapes must be mentioned *A Welsh Orchard*, another clever delineation of sunlight upon "blossom borne of teeming Springtime," all atmospheric and luminous and instinct with feeling for Nature painted in the open.

The pictures of smaller size are not of less interest. *Sunset* and *Moonlight*, together with some of the views painted in the valley of the Oise, are delightful examples of Mr. Friswell's work, full of infinite variety and subtle gradations of colour.

H. B. B.

PARIS.—At the *Figaro* salon M. Hector Guimard, the architect, has been exhibiting various examples of his work, done "in a new style," including architecture, sculpture, decoration, furniture and *objets d'art*; also the complete series of plates for his work *Le Castel Béranget*, in which he has reproduced in sumptuous fashion all the details of the house of that name, which he has constructed in the Rue La Fontaine at Auteuil.

I have some difficulty in discussing M. Guimard's work, for all the qualities I regard as essential in these matters—simplicity, clearness and logical design—appear to me to be altogether absent therefrom. In my opinion his work is laboured, overdone, and full of violent contrasts. All this may be "original" and "new"—for so it is styled—but for my part I prefer the commonplace methods to which we are accustomed. If these were the productions of some ordinary artist, some nobody, I should have nothing to say; but they are conceived on so large a scale, with so much unity of purpose, as to constitute a real danger; and protest, therefore, becomes necessary. The gravest of the

many dangers threatened is that of imitation, which would be simple enough; and the prospect is too terrible to contemplate. It is all like a nightmare. The pity is that M. Guimard should be so convinced, so steadfast of purpose. He is determined to continue in what he calls his "new style," and who knows but he may succeed?

Following a display of the Société Artistique des Amateurs at Georges Petit's—a "retrospective exhibition of amateur art," extremely poor, with one or two exceptions—came a show by the Pastellists, which was decidedly superior to those of the past two or three years. M. Paul Helleu's *Hortensias* and his *Portrait de Mme. C.* are delightful bits of colour most tenderly treated; and equal praise must be bestowed on M. René Ménard's *Premières Etoiles*, *Nu au crépuscule*, and *La Fin du Jour*, works full of poetry and charm. Other notable exhibitors are M. Dagnan-Bouveret, with a striking *Etude pour une Décoration*, M. A. Besnard, M. René Billotte, M. Maurice Eliot, M. Pierre Legarde, M. Gervex, M. Guignard,

M. Montenard, M. Nozal, and others. Nor must we omit to mention the ever-welcome studies by M. Lhermitte, or M. Lévy-Dhurmer's expressive portraits, particularly that of *M. Paul Ollendorff*. His nocturne, *Le Mal d'Aimer*, moreover, reveals this refined artist at his best. M. Jean Veber is another exhibitor, his two fairy-tale subjects, *Conciliabule* and *Le Château d'Ioldis*, being delightful alike in conception and in treatment. M. Léandre is caricatural as usual in his *Romance*, but his women's portraits show considerable grace and delicacy of vision.

M. Gaston La Touche sends three works only: *Tendre Aveu*, *Sur une Locomotive*, and *Expressions Infantines*—the last a series of children's heads, boldly treated in powerful colourings, which will delight all who see them.

Although M. Aman-Jean figures at the head of the catalogue, I have kept him till the end, for his works deserve a word of special mention, and I only wish I could dwell upon them at greater



"L'HOMME AU FILIN"

FROM AN AUTOLITHOGRAPH BY A. ELIPRÉ



"UN COIN DU PORT (HARFLEUR)"

FROM A SKETCH BY PAUL ROSSIER



"LE NUAGE SUR LA VALLEE"

FROM A SKETCH BY PAUL ROSSIER

length. Nothing more exquisite, more delicately graceful than his *Sirène* could be conceived, and the same may be said of his study entitled *Jeune Femme*, and his portrait *Jeune Fille*—genuine little masterpieces of modern femininity, produced by an artist who has an individuality, a rare individuality, and is, moreover, a colourist of the highest order.

At the Galerie Vollard, in the Rue Laffitte, the exhibition of the works of Marie-Charles Dulac enables one to gain a thorough knowledge of the capabilities of this genuine artist, and to estimate the extent of the loss which the religious art of to-

day has just sustained. Charles Dulac died on the second of January this year, at the age of thirty-three, in the plenitude of his powers. His premature loss cannot be too sincerely regretted.

The second annual exhibition of French lithographers has recently been held in the galleries of the *Revue Populaire des Beaux-Arts*, rue Grange-Batelière, under the direction of M. Jules de Marthold. Among a number of admirable works the most notable were those of MM. Camille Bellanger, Henry de Touche, Bouisset, Paul Mauron, Leleu, Lachnitt, Duluard, Lemoine, Aubin, Roedel, and Truphème.

The Exhibition of Water-Colourists at the Galerie des Champs-Élysées needs but a word of mention. The large majority of the exhibitors sent nothing better than mere bon-bon box illustrations. Among the few exceptions were Gaston La Touche, Grasset, Le Mains, and Paul Rossert. On account of their colour it is unfortunately impossible to reproduce in these columns any of M. Rossert's water-colours, but I am glad that we are able to give three pencil sketches by this artist of works from his brush exhibited at the Champs-Élysées.

Reproductions are given of two of Lepère's latest lithographs: the poster for the Exposition des Peintres Lithographes, reference to which was made in a recent issue, and *L'Homme au Filet*, one of those characteristic bits of spontaneous life in which Lepère excels.

G. M.



"LE GRAND ARBRE"

FROM A SKETCH BY PAUL ROSSERT

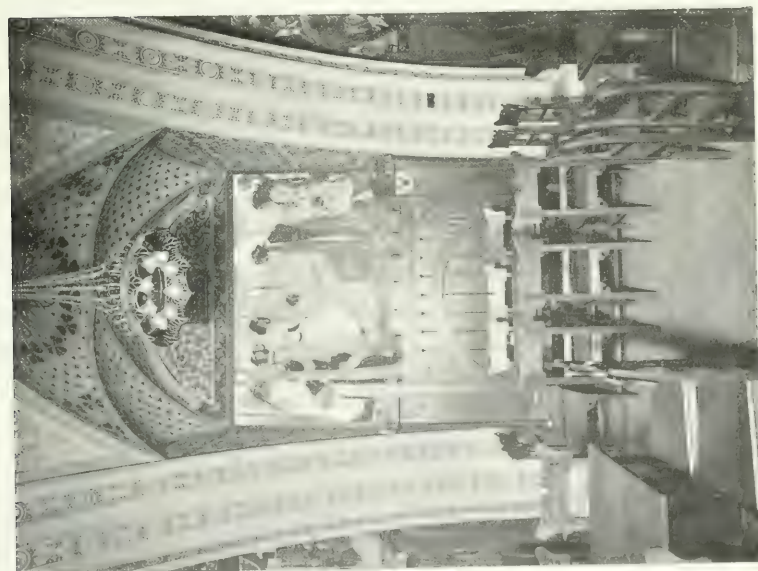


FIG. 1. THE NEW VIENNA RADIUM SHELTER
WITH MURAL DECORATIONS BY H. TILGER AND G. URRAN

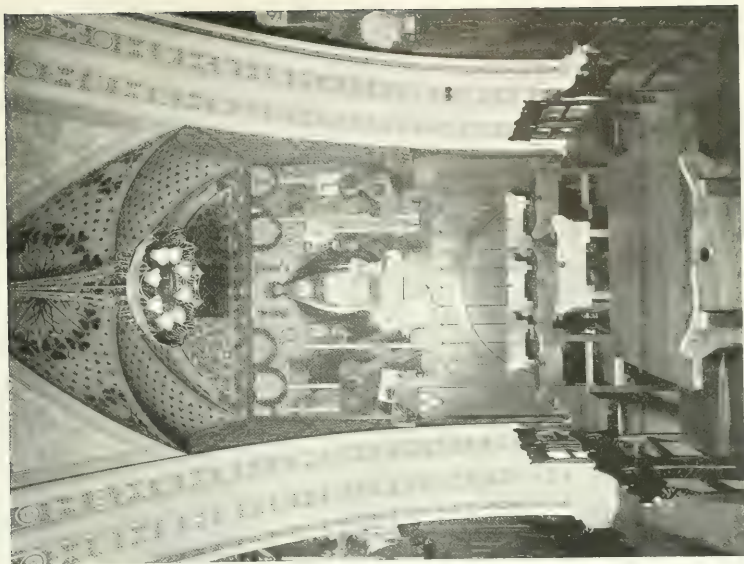


FIG. 2. THE NEW VIENNA RADIUM SHELTER
WITH MURAL DECORATIONS BY H. TILGER AND G. URRAN

VIENNA.—After the opening of the Secessionists' second exhibition, and the interest thereby aroused among the public, there has been almost an uninterrupted display of modern fine and applied art in Vienna. At the Künstlerhaus we had a collection of sketches by different Vienna artists (Bamberger, Hejda, Konopa, and others), besides the water-colour collection of the Aquarellistenklub, including a separate room containing some British contributors from the Royal Institute of Painters in Water-Colours. Besides several pictures of more remote date and, candidly speaking, of rather indifferent merit, there were fine specimens of work by such artists as Brown, Nisbet, Frank Walton, Sir James Linton, and John R. Reid. After these we had Michetti, the masterly Italian, who created quite a sensation here. He is an interesting contrast to his countryman, Segantini, the painter of the Alps.

At the Oesterseichisches Museum für Kunst und Industrie, Hofrath von Scala has presented to the Vienna public the last year's Arts and Crafts from the National competition at South Kensington, which made a good impression in an educational way on the Austrian "Art Industrial Department." As the best of these students' designs have been illustrated in the pages of *THE STUDIO*, it is unnecessary to enter into any detail concerning their merit.

This exhibition was followed by a splendid display of lace and embroidery, showing the historic development from the earliest times down to the present day. Egypt, Italy, France, Belgium, Holland, Germany, Ireland, Russia, Slavonia, and Turkey all contributed different examples. The custodian of the Textile Department of the Museum, Dr. Dreger, is engaged upon the compilation of an illustrated catalogue and an historic survey of the art of lace-working from the earliest times to the present day, with special reference to the future prospects of lace-making. A new publication on this subject will no doubt be looked forward to with considerable interest by all admirers of this subtle and delicate branch of decorative art.

In addition to this there was an interesting collection of studies of plants and flowers, and their adaptation to book-cover designs, by H. von Berlepsch-Valendas.

There has been for some time past a tendency to adapt the decorative principles of modern art to architecture and mural painting, as well as to the arrangement of art exhibitions. In this respect the Vienna Secessionists with their young architects—Messrs. Olbrich and Hofmann—have led the way. Quite recently the Wiener Rathhauskeller (the wine-cellar under the town hall) was opened to the public, after the rooms had been painted and decorated by Mr. Heinrich Lefler and a staff of younger artists. As will be seen from the accompanying illustrations, the arrangement of the whole displays good taste and judgment. The chief room (from parts of which these photographs were taken) is, artistically, the best. The wall-paintings



STAIRCASE IN THE NEW VIENNA RATHHAUSKELLER
WITH DECORATIONS BY H. W. LAFORCE



READING-ROOM DESIGNED BY
H. NOVACK AND EXECUTED
BY J. W. MÜLLER

represent historical subjects derived from the old traditions and customs of the town of Vienna. The whole is elaborately executed in a light bluish-green colour scheme, with which the stained-glass windows are brought into harmony. The panelling is in oak, and the system of arched vaults is carried right through this principal room. The other departments are more simple in design, and portions display somewhat indifferent workmanship. It must be admitted, however, that the undue haste with which the work had to be finished may account for some shortcomings, which might otherwise have been easily avoided. As it is, there is good and bad work mixed up together.

At the Jubilee Exhibition there was a reading-room (after designs by Prof. Hans Novack), executed and exhibited by the firm of J. W. Müller, which attracted considerable attention, and was afterwards sold to the Hohenzollern-Kaufhaus in Berlin. The arrangement may pass for an average example of interior decoration over here (see page 55). The walls are covered with "creton," the floor with carpets. The inlet-nook has a bench

running round the three sides, and a table of polished coral-wood richly ornamented in copper. The doors, drawers, and bookshelves are likewise ornamented in copper. The armchair is made of coral-wood and the chimneypiece is composed of Minton tiles and relieved in embossed copper. All the wooden part is in maple-wood stained dark green.

Of the latest specimens of Austrian art displayed at the Spring Exhibitions, there will be a selection of illustrations and notes in a later number of THE STUDIO.

W. S.

MUNICH. — The numerous lady artists residing in Munich formed some years since a society designed to offer to its members the advantages of social intercourse, combined with facilities for making a living, by enabling young lady artists to obtain a serious art education, in place of the dilettantism so generally prevailing. At intervals of three or four years the members of the society arrange grand costume festivals, which remain a mystery to the male



INTERIOR OF THE NEW VIENNA KAUFHAUS-KELLER

WITH DECORATIONS BY J. W. LADLWIG



"A WINTER NIGHT"

BY G. FJÆSTAD

portion of the population of Munich ; for no man's eye—those of the inevitable musicians and waiters excepted—is permitted to view these entertainments, by which the lady artists and their lady guests endeavour to prove to their mutual satisfaction that women, without the assistance of men, are able to arrange and carry out grand festivities in thoroughly successful fashion. Thus I can only inform the readers of *THE STUDIO* at second-hand that this year's festival went off with *éclat*, and proved most enjoyable. The programme, I hear, included a Dutch *fête*, and the great Masters of old—Rembrandt, Franz Hals, and others—were to be seen promenading with their wives amid the busy throng. Indeed, Rembrandt's *Night Watch*, with its banner-bearers, its sharpshooters and its drummers, seemed to have marched straight out of its frame to Munich. The principal room was fancifully and gorgeously decorated with gigantic tulips, and one of the side apartments was converted into an Ostade tap-room, the sole illumination of which was provided by the glowing hearth. The only record of the *fête* vouchsafed to the male world is a publication containing reproductions of work by the Munich and Berlin lady

artists who participated in it. The book has been prepared and edited by Linda Koegel, with whose work our readers are familiar. She herself supplied the principal illustration—a large lithograph, representing two women in Dutch costume, dancing. The various other contributions need not be mentioned in detail ; it may be said, however, that the general effect of the entire work is distinctly good, and worthy of all respect.

G. K.

STOCKHOLM.—Amongst the best of the younger artists here must undoubtedly be reckoned Mr. Fjæstad, a painter who has developed an individual style entirely apart from every fixed system and tradition. Mr. Fjæstad has proved that he possesses the rare gift of being able to place upon his canvas some of the deepest and most intimate impressions which the desolate nature of the North offers, be it in a sombre snow-clad fir forest, in the colours of a forest in rich summer brightness of tone, or in the dazzling brilliancy of a frosty snow-field glistening as if studded with jewels and set in a frame of birches, trees that nowhere show such silvery-white trunks as in the far North. The

Studio-Talk

accompanying illustrations give a good idea of the painter's methods. S. F.

BRUSSELS. — The exhibition of the "Sillon" is now on view at the Musée de Bruxelles. At the first glance the visitor is conscious of nothing but a number of colossal nudes, gigantic portraits, and harsh, massive landscapes, all "turned out" in much the same fashion. One might easily confound the works of MM. Bastien, Smeers, Moerenhout, Blicck, and Wagemans; for they all display the same loudness of colouring, the same commonplace methods, the same overloading of varnish. MM. Gouweloos, Matthieu, and Verdussen also seem attracted by these cheap effects, but the fascination will probably not last long. The charming portrait exhibited by M. G. De La Perche claims one's attention and soothes the eye by its delicate qualities, as do also the pictures by MM. G. M. Stevens, Delgouffre, and H. Meunier.

As for the sculptors, they are all under the influence of M. Lambeaux, and are careful to imitate his defects. The bust by M. Nocquet, however, is well and clearly modelled.

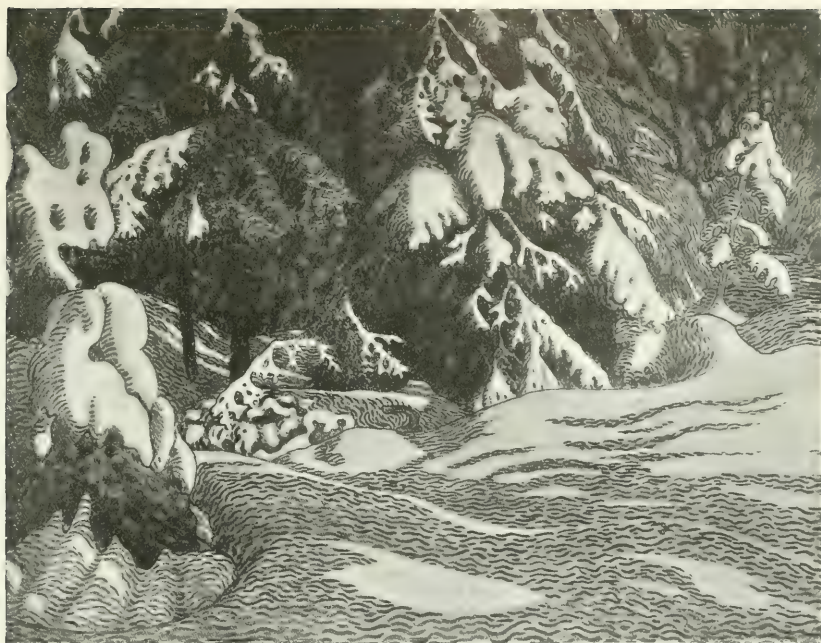
The display of large pieces of sculpture being impracticable in the rooms available at the Musée, the committee of the Société des Beaux Arts de Bruxelles have been compelled this year to instal their Salon in the large galleries of the Cercle Artistique. The arrangement of this exhibition has met with universal approval, and it contains many works of high merit. Foreign schools are well represented, and there are many new Belgian works of considerable importance. The charming composition *Dawn*, by F. Dicksee, R.A., D. Murray's large landscape *The Angler*, and W. Holman Hunt's remarkable work *May-Day at Magdalen Tower, Oxford*, occupy prominent positions, and serve to emphasise once more the sincerity and the dignity of modern

English painting. French painting is represented by M. E. R. Ménard, who contributes the finest portrait in the whole exhibition—*Portrait de ma mère*—and a *Jugement de Paris*, a fine work, somewhat suggestive of Watteau. M. Segantini sends a number of Alpine scenes; M. E. Wauters, the celebrated Belgian painter, exhibits several broadly-handled pastels and a large oil-painting. The Belgian landscapists are many and various—among them being MM. Ter Linden, Claus, R. Wytman, Courtens, Gilsoul, and Binjé. MM. Verhaeren, Frédéric and Janssens contribute some delicate interiors, M. Pokitonow, a Russian landscapist, some microscopic paintings, and M. Delvin a study of a horse.

As was the case last year the Belgian sculptors have sent a good deal of notable



"STUDY OF FIRS IN WINTER" (See *Stockholm Studio-Talk*) BY G. FJÆSTAD



"A FUR FOREST"

(See *Stockholm Studio-Talks*)

BY G. ELLSTAD

work, from which we may select for special mention the graceful *Figure Tombale* by M. J. Le Lalaing. Other prominent exhibitors are MM. V. Rousseau, Lagaë, Vinçotte, Samuel, Dillens, and Lambeaux. Especially admirable are the three little bronzes by F. Stuck, the famous Munich artist. This is the best sculpture in the exhibition.

F. K.

FLORENCE.—Stefano Ussi is generally known to such as visit the Modern Gallery of the Florence *Accademia* as the author of a large, figure-crammed canvas representing the expulsion from

Florence of the Duke of Athens. Although academic enough to modern eyes, the picture shows in the vitality of its figures evident signs of the first stirring of recent impressionist feeling. A replica of the picture still hangs in the artist's studio, surrounded by the delicious Oriental sketches that marked the final break with the old order and the inauguration of the new.

Ussi was officially appointed to accompany the Italian Ambassador who concluded the treaty with the Emperor of Morocco, and, wandering through the north of Africa, became thoroughly imbued with the poetry of vast distances, with the mysterious colouring of the desert, and the weird and picturesque life of the inhabitants. In addition to the official pictures of the reception of the Ambassador at Fez, &c., which already showed a remarkable loosening of academic bonds, he jotted down a very great number of impressions, little pictures, often only a few centimetres square, replete with life and motion.

Ussi's sympathy did not stop at the desert itself, it overflowed to the wild tribes that inhabit it. Arabs at their powder game riding straight out of the picture, horsemen galloping in a wild *fantasia* across a steppe bright with spring flowers, little families travelling from place to place like the Sacred Family of old, Arab encampments whose inhabitants squat round terrible performing jugglers—a thousand different phases and aspects are



"FIGURE TOMBALE"
BY J. LE LALAING

(See Britton's Studio-Talk)



"IN THE DESERT"

BY STEFANO USSI

touched, and always with just that characteristic movement, that revealing truth of posture, which shows the keen and sympathetic observer as well as the able draughtsman.

And so Stefano Ussi put himself in the very van of the impressionist movement, and his Eastern sketches are as fresh and palpitating, as sympathetic

to the eye of the younger generation as though they had been painted yesterday. But it is as though the vision had blinded him. He has evidently felt in his native land no inspiration like that which dominated him abroad. That he can still paint and conceive with a youthful vigour and freshness he showed a few years ago when he painted his *Machiavelli in his Study* for the Italian



"SUMMER." DECORATIVE PANEL.

(See Canada Studio-Talk)

BY G. A. REED

Studio-Talk

Government; but he never exhibits now, lives a tranquil life in his studio, and paints leisurely for his own satisfaction. At the same time he keeps up a lively interest in the work of the younger men, and is always ready with words of approbation to encourage a youthful artist of promise.

I. M. A.

CANADA.—The leading art institution of Canada, the Royal Canadian Academy, organised under the patronage of Her Royal Highness Princess Louise, opened its twentieth annual exhibition in the Gallery of the Art Association of Montreal on April 7. The exhibition is held at Montreal, Ottawa, and Toronto, alternately.

The Ontario Society of Artists, the next in rank,

held its twenty-seventh annual exhibition in March at Toronto. Fifty-three artists were represented, the accepted paintings numbering one hundred and forty. A greater number of paintings were rejected this year than on any previous occasion, owing to the determined effort on the part of the Society to raise the standard of merit. Two important decorative pieces, lunettes intended for private houses, were shown by the President, G. A. Reid, R.C.A. The one, *Repose*, represented a wearied girl, a haymaker, reclining in a field of newly-mown hay; the other, *Summer* (reproduced page 61), showed two female figures resting in the shade of trees. The tones of both are subdued, the treatment simple, and the effect essentially decorative.

Miss W. D. Hawley had two clever Dutch figure subjects, one especially excellent entitled

Scouring. The drawing in both is virile, the colour brilliant and in large free masses, and transparent in quality. Miss Hawley was the first vice-president of the New York Students' League, and until this year filled the post of teacher of water-colours in the Académie Colarossi, from which school, in 1894, she received a silver medal.

Miss L. Muntz had six pieces—three oils and two water-colours. All these were Dutch figure subjects, and were characterised by a confidence and freedom in handling not usually met with in feminine work. Miss Muntz is also a silver medallist of the Académie Colarossi, and in 1894 obtained Honourable Mention for portraiture at a Paris Salon.

Rachel's Tomb and a *Minaret at Jaffa* are the result of F. S. Challener's recent prolonged visit to Palestine. Several other subjects by the same



"MOTHER AND CHILD"

BY MISS L. MUNTZ



FROM A PAINTING
BY BYAM SHAW.





"SCOURING"

BY MRS. W. D. HAWLEY

artist gave evidence of versatility of talent. W. E. Atkinson's Dutch landscapes and scenes of Dartmoor and Wales, and C. M. Manly's Worcestershire and Dartmoor landscapes showed good atmospheric effects, and their rich colour bore the stamp of out-of-door work. P. Franklin Brownell, R.C.A., Ottawa, sent two small dainty landscapes—a summer and a winter scene; while Mrs. Dignam, President of the W.A.A., showed an *Evening*, characterised by free treatment and warm subdued colour.

Exhibition, which included many valuable canvases belonging to art-loving residents of that city. Daubigny, Constable, Van Marcke, Gabriel Max, Sir Joshua Reynolds, Corot, William Etty, R.A., George Innes, and others were well represented.

MELBOURNE. The Victorian Artists' Society's Spring Exhibition was opened early in November. There were upwards of 160 exhibits, including those which had returned from the London show.

One of the most important figure subjects was a *Psyche*, by F. MacGillivray Knowles, R.C.A. Miss S. S. Tully, a pupil of both English and Paris schools, was represented by several clever heads in red chalk and some subjects in oils, while R. F. Gagen's contributions consisted of landscapes.

Two of the most thoughtful pieces of work were from the studio of the Director of the National Gallery, Mr. T. Bernard Hall. The larger of the two was a full-length nude female figure reclining on a bear-skin rug, the head supported by her hand. The picture was most carefully drawn, and painted with the accuracy of a man who knows his work

Montreal has just closed a successful Art Loan



"ON A DUTCH CANAL"

(See *Canada Studio Talk*)

BY MISS L. MUNIZ

thoroughly, the vivid bits of colour introduced giving force to the whole. Another strong piece of work was a portrait by Mr. F. McCubbin—the head and bust of a man of strongly marked features and of originality of character. Mr. Walter Withers sent two canvases; the larger one, *The Last of Summer*, was strongly painted, giving a real and vivid picture of the advance of autumn after a hot, dry, desolating summer.

Mr. John Ford Paterson sent two landscapes. The large one gave a glimpse of the back bush with its giant eucalypti and unbending fern-trees. The smaller one was a poetical representation of *Evening*, and was particularly charming in colour. Mr. John Longstaff exhibited his *Bush Fire*, which was painted after visiting the disastrous fires of last summer, and which was purchased for the Melbourne National Gallery. Mr. E. Phillips Fox sent one large canvas, entitled *One Summer's Night*—two nearly life-size figures of a man and woman in evening dress, beautifully posed, and well drawn.

Mr. Tudor St. G. Tucker showed three canvases; and Mr. Arthur Boyd the same number, all showing a marked advance in treatment.

Another artist who has made a distinct advance is Mr. A. Colquhoun. His one canvas, *A Spring Morning*, was painted with spirit and brightness, showing good technique and a knowledge of effect. Señor Lonreiro exhibited only one canvas, the head of a black panther. As usual, the technique was admirable. We unfortunately do not see enough of this artist's work. There were a goodly number of water-colours, among the most excellent being the work of Mr. G. G. Simpson; his *Noonday Rest* was a charming bit of colour. Mr. J. Mather is nearly always seen to advantage. His *Cape Wollamai*, suggested capitally the peculiarities of Australian rock and sea. Miss Sutherland, in addition to her usual contributions in oil, sent a very pleasing head of a girl in water-colours, while Mr. and Mrs. Arthur Boyd contributed some beautiful specimens of their work. *Low Tide at Elsterwick*

Reviews of Recent Publications

was a charming subject by Mrs. Boyd, delicately and effectively treated.

REVIEWS OF RECENT PUBLICATIONS.

English Contemporary Art. Translated from the French of Robert de la Sizeranne, by H. M. Poynter. (Westminster: Archibald Constable and Co.)—M. Robert de la Sizeranne's study of English contemporary art is really little more than a study of the methods and characteristics of the pre-Raphaelite brotherhood, and the painters who, before the advent of Mr. Byam Shaw, were generally styled the neo-pre-Raphaelites—Burne-Jones, Walter Crane, and Strudwick. Landscape art in England is only mentioned to be dismissed. Possibly M. de la Sizeranne holds that La Thangue is merely an English variant of Bastien Lepage, Peppercorn of Corot, the Glasgow men of New Salon art, and so on throughout the list. It might be just to take this view were it possible to maintain that the germ of all French art was evolved on French soil, whereas it is notorious that modern French landscape art had an English origin. But this is not all. M. de la Sizeranne apparently ignores all English painters other than the dozen or so who supply material for his treatise, from which it will be seen that, however ingenious and amusing M. de la Sizeranne may be, he is not to be taken as a safe guide by persons approaching his book in all the good faith of ignorance. The English reader must be warned not to allow his national vanity to be tickled by this adroit flatterer. If he does a worse thing will befall him. The book consists of upwards of three hundred pages, and these, until we are nearing the last page, are full of the most gratifying praise—gratifying from the national point of view that is to say—of that limited portion of our painters M. de la Sizeranne alone sees fit to recognise. Individual talent one would imagine was scarcely to be sought anywhere but in London. Presently he lets us fall with a thud. He grants us almost everything only to tell us that it availeth us nothing without colour. That the particular charge has at least as much truth in it as the previous praise need not be denied; but herein lies the error of writing on English contemporary art and ignoring the best side of it—landscape art. M. de la Sizeranne ascribes our insusceptibility to delicate colour sensations to the fogs and mists which envelop our land. And yet the finest landscape art the world possesses came and comes from the

men who habitually painted and paint where nature is always under the influence of mist. Either in its direct manifestations, or in the beautiful variety this atmospheric moisture gives to greens and greys, these despised fogs and mists are indirectly responsible for the most alluring colour-schemes ever seen on canvas. But our failure to become great painters is ascribed to another cause—our inalienable vice of painting with a purpose. The truth is out at last, and we find that our old friend, this hateful purpose in art, is the real bugbear M. de la Sizeranne has armed himself to encounter. It will be seen from this attempt to convey in a few words the general trend of M. de la Sizeranne's book, that although it is a singularly stimulating treatise, bristling with controversial matter and abounding in ingeniously deducted argument, it is not a work to be taken seriously.

Handbuch der Anatomie der Tiere für Künstler. Von Prof. Dr. W. ELLENBERGER, Prof. Dr. BAUM, und Maler HERMANN DITTRICH. (Leipzig: Dieterich'sche Verlagsbuchhandlung, T. Weicher.)—A series of anatomical diagrams of animals, which will be useful, especially to artists in black-and-white. Parts I. and II. deal with the cow and the horse respectively, and each contains eight plates, with about thirty diagrams and explanatory text. The series is to include most of the best-known types; and, as the illustrations are quite good and well chosen, it will when complete make a valuable addition to any technical reference library.

The Stones of Venice. By JOHN RUSKIN. The new edition in small form. Three volumes. With illustrations drawn by the author. (London: George Allen.) 1898.—The present reprint of one of the greatest art books of the century will be welcome to a vast number of persons who by no means share the conclusions of the author. Venice has had many lovers, but few have understood the Queen of the Adriatic better than Mr. Ruskin, and for this reason anything which he writes upon a subject which has so completely engrossed and fascinated him is of permanent importance. The prohibitive price of the earlier editions of this work has hitherto prevented many earnest students from obtaining it and perusing it at their leisure. The new edition, which contains all the original illustrations, has been published at a price which will bring it within the reach of all. Mr. George Allen is sincerely to be congratulated on the enterprise which he has shown in its production. Mr. Ruskin himself could find little fault with the get-up of the volumes before us, and the splendid index with

Awards in "The Studio" Prize Competitions

which the work is furnished renders the task of reference delightfully easy.

La Peinture en Europe: La Hollande. By LAFENESTRE and RICHTENBERGER. (Paris: *Société Française des Editions d'Art*.)—Holland is the subject of the latest addition to this interesting series of illustrated guide-books, in which MM. Lafenestre and Richtenberger conduct their readers through the principal museums and galleries of Europe. It were impossible to praise beyond its deserts an enterprise such as this, which covers a long-felt and serious want, especially as the authors give proof of sound knowledge and admirable discretion in their choice of the works they have reproduced. The volumes which have already appeared are—"Le Musée du Louvre," "Florence," "La Belgique," and "Venise."

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS. DESIGN FOR A DOOR KNOCKER. (A XXXIII.).

Lightness of construction is one of the essentials of a knocker intended for use on a bed-room or other interior door, and many of the designs sent in for this competition, while excellent in other respects, were passed over by the judges owing to their too massive character.

The FIRST PRIZE (*Two guineas*) is awarded to *Glitters* (Hermione Unwin, Hall Royd, Shipley, Yorkshire).

The SECOND PRIZE (*One guinea*) to *Theseus* (W. L. Brown, Victoria Road, Castle Street, Salisbury).

Honourable mention is given to the following:—*Craft* (F. White, 19 Amott Road, East Dulwich, S.E.); *Mabs* (Jacques Hourey, 16 Falmouth Road, Bishopston, Bristol); *these are illustrated*; *Abbott of Aberbrothock* (Henry T. Wyse); *Arion* (W. Alfare); *Architrave* (Charles P. Wilkinson); *Aqua* (Miss E. A. Lilley); *Chewed Cheek* (Marie P. Webb); *Dis* (A. Hamilton Scott); *Jason* (John Thirtle); *Pan* (Fred H. Ball); *Langtown* (George Mitchell); *Light* (S. R. Turner); *Mephisto* (D. Chamberlain); *Lady Anne* (Annie M. Shepherd); *Sesame* (Lilian F. Baxter); *Sixpence* (G. S. Tanner); *Trion* (F. Mabel Brinford); and *The Owl* (Andrew H. Hamilton).

DESIGN SYMBOLICAL OF SUMMER. (B XXXIV.).

The FIRST PRIZE (*One guinea*) is awarded to

Malvolio (Olive Allen, 53 Newshane Drive, Liverpool).

The SECOND PRIZE (*Half-a-guinea*) to *Pan* (Fred. H. Ball, 40 Peel Street, Nottingham.)

Honourable mention is given to the following:—*Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter) (*illustrated*); *Ace of Hearts* (Edith Ewen); *Aqua* (Miss E. A. Lilley); *Curllew* (Lennox G. Bird); *Camu* (Charles Gale); *Chat Noir* (A. Leete); *Hump* (C. A. Horrell); *Jason* (John Thirtle); *M. S. T.* (May S. Tyrer); *Niles* (Alice Balch); and *Rep* (Edwin A. Phillips).

DESIGN FOR THE COVER OF A CLUE GAZETTE. (B XXXV.).

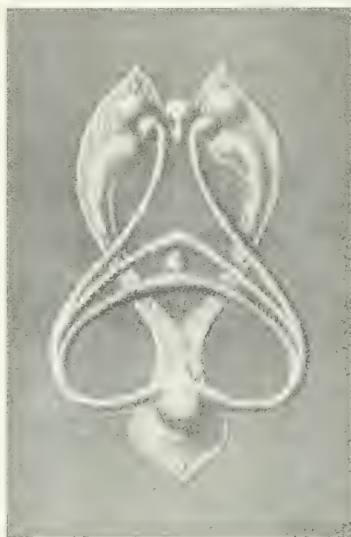
The awards in this competition are unavoidably held over.

SNAPSHOT OF BIRDS IN FLIGHT. (D XIX.).

The FIRST PRIZE (*One guinea*) is awarded to *Columbia* (Harry Wanless, 31 Westborough, Scarborough).

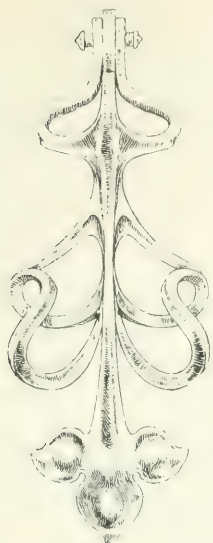
The SECOND PRIZE (*Half-a-guinea*) to *Mask* (Thomas Kent, Albert Square, Kirkwall, N.B.).

Honourable mention is given to *Bime-bye* (Maurice Egerton, 9 Seamore Place, Mayfair, W.).

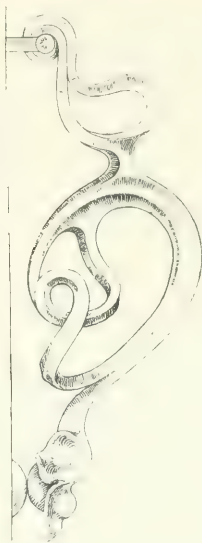


FIRST PRIZE (GOLD, A XXXIII.) "GLITTERS"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COM. A XXXIII.)



THIRD PRIZE



IRON, MENTION (COM. A XXXIII.)
"MAISON"



IRON, MENTION (COM. A XXXIII.)
"CHATEAU"



FIRST PRIZE (COMP. B XXXIV.)
"MALVOLIO"



FIGURE 1. "SUMMER" (1894), by J. M. W. Turner.

FIGURE 1



FIGURE 2. "SUMMER" (1894), by J. M. W. Turner.

FIGURE 2

The Lay Figure

THE LAY FIGURE.

"I ADVISE you to give it up as a bad job," said the Lay Figure. "You'll never get a beautiful London by taking thought about it. What of beauty you do get will be due to accident and to—decay."

"I don't know what you mean," said the County Council Aesthete, with some warmth. "Surely, it's all a question of organisation, and I maintain that if you give the few men of taste in authority a free hand, they'll make you a beautiful London in a generation or so at the most."

"I suppose, then," answered the Lay Figure, scornfully, "to your mind Paris is entirely a beautiful city, and Vienna?"

"Not entirely, perhaps; but they're not bad models to go upon. Still, it will be a disgrace to modern England, which has become so essentially the home of art, if she can't improve on both."

"Let us waive Paris and Vienna," interjected the Man with a Clay Pipe. "They confuse the issue. For my part, they're good enough for me. But clearly that's not the point. The point is that neither the County Council, nor any other power, temporal or spiritual, will be able to do for London what the municipalities of Paris and Vienna have done, respectively, for their cities. Our cursed independence bars the way."

"Exactly," said the Lay Figure. "We may leave Paris, in any case, out of the question. The colossal schemes of Baron Hausmann owed more, doubtless, to a commercial than to an æsthetic impulse. No matter. This is beside the mark. In Paris you can, for an artistic or outwardly artistic purpose, get unity of aim. In England you'll never get unity of aim so far as an æsthetic enterprise goes. Moreover, does not every attempted improvement in our streets and public buildings resolve itself into a matter of jobbery? The Englishman thinks first of all, not of the beautiful, but of business. Any schemes for beautifying London would undoubtedly resolve themselves into sordid schemes of personal enrichment, or at all events into schemes on the part of the authorities to subserve the pecuniary interests of friends. Whether the men selected were artists or not would not weigh for a moment."

"Certainly," ventured the Journalist, "history bears you out. From the days when Christopher Wren wanted to make a beautiful London until to-day, vested interests and monopoly have always proved omnipotent."

"Do you mean to say, then," said the County

Councillor, "London has nothing of beauty to show? How about the Embankment, with Somerset House and Waterloo Bridge; how about Piccadilly and the Green Park?"

"Entirely," interjected the Lay Figure, "the result of accident. Moreover, if some big syndicate, with sufficient interest to carry the House of Commons, were to lay its soiled fingers on the Green Park and Piccadilly, or on to Waterloo Bridge and Somerset House, they would be sacrificed, not without a protest from a small section of the people, it is true, but too small to prevent the mischief. Westminster Abbey itself may be safe, but it narrowly escaped being dwarfed and smothered up by one of your precious money-making syndicates the other day."

"But surely," exclaimed the R.A., "there is some hope of beautifying London when the Academy has set the example of devoting the liberal bequest of our late President to the erection of artistic memorials, monuments, drinking-fountains, public seats?—we have even remembered the lamp-posts."

"Bah!" growled the Art Reformer, "what's the use of talking cant? You'll give the commissions for these things to your own nominees, men who had become thoroughly commercialised before they were in the position to receive them, and if you're building your hopes of beautifying London on any humbug of this sort, you're doomed to disappointment. Look at the Royal Exchange business. There's a solemn warning for you! And mind, what I say applies to any official and stationary organisation—even the County Council. Your precious organisations for the advancement of art have already to my knowledge stunted, and in some cases killed outright, some of the most sensitive and promising art growths, both in the abstract and in the personal sense."

"It comes to this, then," summed up the Lay Figure, with the decision of conviction: "London will never be beautified by design, because before any body of men, however much they might possess the genius and enthusiasm for such an enterprise, could hope to be entrusted with it, they would have to learn the ways of business; to have clipped the wings of enthusiasm, and docked the ears of genius in the pillory of public opinion and commercial usage. What you will have of beauty in London will creep into it unawares, like a thief in the night. And for the rest, you must now, as heretofore, trust to the kindly offices of Nature, which abhors ugliness, and if you give her time, will make beautiful the most hideous inventions of man."



"SUMMER." FROM THE PAINTING
BY W. REYNOLDS-STEPHENS

THE WORK OF W. REYNOLDS-STEPHENS. BY A. L. BALDRY.

ALTHOUGH the most obvious tendency of the present-day demand for art work is to drive the producers into the narrowest type of specialism, and to limit each one's effort to certain classes of achievement, there are happily still active amongst us some few artists who have both the inclination and the capacity to rebel against these restrictions, and to strive for wide independence of thought and practice. These men refuse to be bound by the popular fancy, or to give way to influences which cramp and pervert the assertion of their individuality. They hold strongly the creed that the true mission of the art worker is to prove himself capable of many things, to show that he has an all-round knowledge of the varieties of technical expression, and a practical acquaintance with many methods of stating the ideas which are in his mind. Instead of seeking to find one particular direction in which they can, by scrupulous attention to business, secure an extensive custom, and instead of making up their minds to continue for the rest of their lives active only in the repetition of that one idea which proves to be acceptable to a large section of the public, they regard their successes in one branch of art only as incentives to widen their scope, and as justifying them to aim at achievements equally

successful in other branches. Among the many men who are content to plod along a beaten track, seeing nothing of the attractive prospect on either side, and ignoring all invitations to tempt fortune by excursions into unknown regions, these restless spirits stand out as valuable exceptions. They play an important part in the economy of the art world, for they keep alive the love of experiment, and encourage that desire for progress which would soon die out if the popular inclination to bind all artists down, each to his particular pattern, were generally accepted.

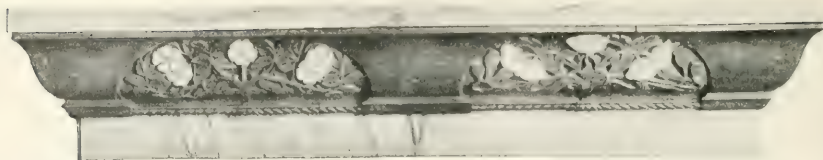
Therefore to every one who thinks carefully and deeply about æsthetic questions there is no more fascinating subject for study than the methods employed by the all-round man in working out the problems presented by his profession. He has always something fresh to say, some new hint to give about old ideas; and the suggestions he has to offer are constantly worthy of consideration, because they open up wider possibilities of practice and make for a better grasp of artistic essentials. By watching the various stages of his progress an excellent idea can be gained of the comprehensiveness of art in the broad sense and of the multiplicity of opportunities that are open to the intelligent student of great principles. Every new departure he attempts, every fresh experiment in methods or processes, has its value as a demonstration of the opinion of a thinker who is not ashamed of his insatiable curiosity and has no hesitation in setting



SILVER BONBONNIÈRE

BY W. REYNOLDS-STEPHENS

The Work of W. Reynolds-Stephens



DETAIL OF CHIMNEY-PIECE. PART OF A METAL MOULDING

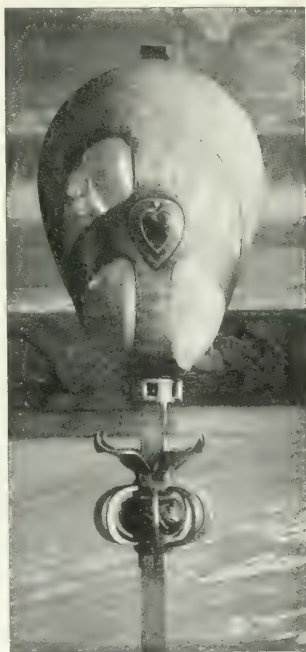
BY W. REYNOLDS-STEPHENS

before other people the visible proofs of his never ending speculations. The wider the ground he covers the more important the lesson he has to teach, and the more significant is the display of his personality. If he carries his investigations to their logical extreme and alternates between painting, sculpture, design, and those other forms of craftsmanship that call for sound appreciation of practical details, he provides what is actually a personal commentary on the art opportunities of his time, and throws the light of his own individuality upon the many phases of artistic belief. He shows us, indeed, how in the mind of one careful thinker the whole range of æsthetic opportunity can be analysed, and how each special device can be employed to give the right expression to each one of his intentions.

It would, perhaps, be difficult to find a more instructive instance of the unrest of a nature dominated by the craving for a mastery over artistic methods than is provided by the career of Mr. W. Reynolds-Stephens. His experiences serve as a kind of object lesson in versatility, and illustrate effectively the resource of a man whose ambitions are not narrowed down by considerations of commercial expediency. Nothing akin to specialism plays any part in the policy of his working life. No idea of making himself a popular favourite by constant repetition of the same formula, and by harping so persistently on a single string that at last he could gain recognition as the one exponent of a particular harmony, has ever perverted the sincerity of his professional effort. All roads seem to him to be worth following if only they lead to a goal important enough to justify the expenditure of energy necessary for reaching it. He finds his greatest pleasure in change of direction and in variety of performance, not because an unstable conviction urges him to be constantly running after new fancies, but because he realises that there is no type of production which is not worthy of the attention of an artist who has sufficient judgment to draw the right distinction between effective

triviality and sterling æstheticism. The common-places of art do not attract him, for they offer him no scope for invention, and the hum-drum routine of the profession is distasteful because it leads at best to merely mechanical proficiency without vitality or originality. What he wants is room to expand; and if, as he enlarges his borders, he can make new discoveries, he grudges none of the labour needed for turning them to full account.

This anxiety to make himself independent of fashions in art was a very evident feature even of



ELECTRIC-LIGHT HOLDER AND SHADE

BY W. REYNOLDS-STEPHENS



FIRE-PLACE. DESIGNED
BY W. REYNOLDS-STEPHENS

The Work of W. Reynolds-Stephens

his student life. His course of training was marked by the same desire for comprehensive knowledge that has controlled the entire course of his mature practice. He was born, in 1862, in Canada, but left that part of the world in very early childhood, and was educated in England and Germany. Like so many other men who have taken high rank in the artistic profession he was destined for a very different career, and his boyhood was passed in pursuits quite unlike those which he has since adopted. The particular vocation for which he was considered to be fitted was engineering, doubtless because he gave evidence even then of that constructive sense which has played since a part of great importance in his art work; and until he reached the age of twenty years the possibility of any change in his occupation was not contemplated. But then his craving to become an artist proved irresistible; and, despite his prospects of success as an engineer, he abandoned a post of some considerable value to launch himself upon the sea of troubles which is popularly supposed to be always ready to engulf the aspirant for artistic fame.

From 1884 to 1887 he was a student in the Royal Academy Schools, and while there he made it quite clear that lack neither of capacity nor industry would stand in the way of his progress in after life. During these three years he distinguished himself by taking the Landseer Scholarship for sculpture, and prizes for a set of figures modelled from life, and a model of a design, as well as another award, in painting, for a design for the decoration of a public building. This decoration he was, in accordance with the custom of the Academy, commissioned to carry out in a permanent form. The place selected for it was a wall-panel in the refreshment room at Burlington House, and, as events have proved, the choice was a most unfortunate one. The space which was allotted to the young artist is so situated that any kind of painting applied to it is doomed inevitably to destruction. Through the wall itself passes the flue from the kitchens beneath the refreshment room, immediately below the panel is a large coil of hot-water pipes, and on either side of it are two large ventilators. Obviously, any mural decoration exposed to the changes of temperature unavoidable with such surroundings, and raked constantly by blasts of hot air laden with London dust, would soon cease to be anything but a grimy caricature; and this piece of work, though Mr. Reynolds-Stephens completed it so recently as 1890, has already become a ghost of its former self. It has had to be cleaned so

often and so violently that what remains of it now is only the preparatory under painting, and as time goes on more dust and more cleansing will probably remove even these lower strata of the picture and leave the wall once more a surface of bare plaster. That this would be the fate of his design he pointed out to the Council of the Academy, and he received from them a promise that steps should be taken to amend matters, but this promise has never been fulfilled.

The first appearance of Mr. Reynold-Stephens as an exhibitor in the Academy galleries was made in 1885, while he was still a student in the schools. His contribution, which began a series that has continued without a break until the present time, was a water-colour drawing, *A Valley near the Sea*; but it by no means foreshadowed any devotion on his part to the particular class of art which it represented. Indeed in 1887 he appeared not as a painter but a sculptor, for he exhibited a statuette, *Pigeons*; and although another water-colour drawing, *Summer*, was hung in the following year, sculpture again occupied him in 1889, when his chief works were a high relief, *Truth and Justice*, and a low relief, *The Women of Amphissa*, an adaptation in the form of a long frieze from the picture by Mr. Alma Tadema, for whose studio the work was executed. A wall fountain showed in 1890 his inventive power and his skill in the application of decorative principles; and then for



"BRIAR-ROSE" FOUNTAIN

BY W. REYNOLDS-STEPHENS



BAS-RELIEF. BY
W. REYNOLDS-STEPHENS

The Work of W. Reynolds-Stephens

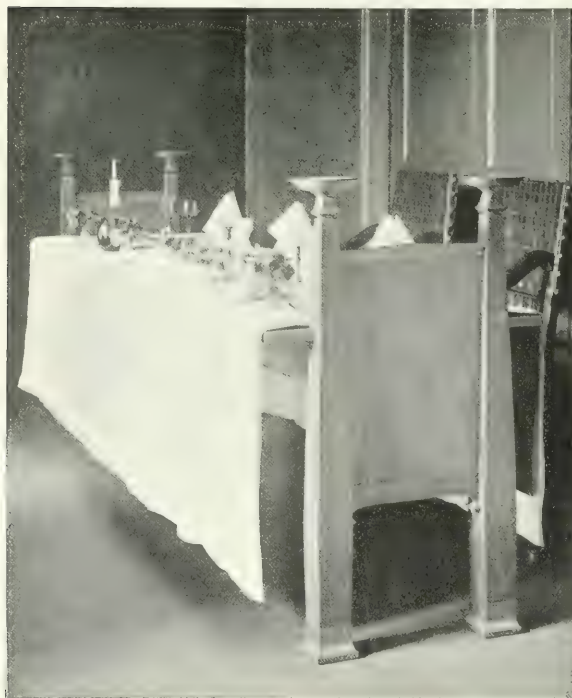
five years he set himself to establish his reputation as an oil painter. He exhibited in succession four great allegorical compositions, *Summer, Pleasure, Love and Fate*, and *In the Arms of Morpheus*, splendid designs stated with superlative vigour, and marked by exquisite qualities of line and colour arrangement. They put him at once among the few modern artists who have a true appreciation of the possibilities of pictorial decoration, and they revealed him as the possessor not only of extraordinary capacities as a draughtsman, and a singularly acute sense of technical subtleties, but also as a colourist who could carry out complicated harmonies without mannerism or half-hearted compromise. He found another direction in 1895 for his Academy picture that year was a portrait; and then in the following spring he returned to sculpture and exhibited a small bas-relief, *Happy in Beauty, Life and Love, and Everything*.

Since then he has sent to the Academy no pic-

tures, but has confined himself to modelled work of various kinds. Even in sculpture he plays upon the many forms of expression of which the art is capable, and is ready to treat it in any way by which he can gain effects unlike those at which he has already arrived. For instance, in 1897, he produced an exquisite little piece of silver work, a bon-bon dish, which was worthy of a place among the best examples of a craft that has never lacked eminent followers; and in the same exhibition in which this dainty trifle was placed he showed a bronze panel—*The Sleeping Beauty*—that was purely an achievement in modelling according to the best traditions. In both contributions his complete understanding of appropriate technicalities was indisputable, and there was no sign of failure on his part to draw the right distinction between the methods applicable to each type of production. The bronze bas-relief suffered, however, from the conditions under which it was shown

at the Academy. Planned as it was expressly to fill a space over a chimney-piece, of which it was an essential part, reason demanded that it should not be separated from its setting, and so it was sent up for exhibition fitted into a model of the chimney-piece itself, which had been designed by Mr. Norman Shaw. But the Council in its wisdom decided that the model was inadmissible, and required that the panel should be detached and hung upon the gallery wall without any setting whatever. Of course the effect of this indefensible revision of the artist's intention was to rob his work of half its meaning, and to make its particular character barely intelligible, but as the autocrats at Burlington House offered him no alternative between the mutilation of his design and its exclusion from the show he had to accept the position.

But in the course of



DINING-TABLE

BY W. REYNOLDS-STEPHENS



"NINETEENTH-CENTURY WORSHIP OF CHRIST"
ALTAR-FRONTAL BY W. REYNOLDS-STEPHENS



"THE SLEEPING BEAUTY," PART OF A
CHIMNEY-PIECE. BY W. REYNOLDS-STEPHENS

The Work of W. Reynolds-Stephens

another year he hardened his heart and prepared for the Academy a fresh illustration of his theories about the necessity for an intimate connection between a work of art and its setting, forming at the same time a resolution that he would be represented in the exhibition by nothing but the complete expression of his ideas. What he chose as a subject for the exercise of his ingenuity was a piece of furniture designed for the display, under proper conditions, of the small bronze panel which he had exhibited in 1896. He constructed a stand of carved wood, a column with a revolving top, and carrying a swing arrangement which would admit of the relief being adjusted at any angle that might allow it to be seen to advantage in a room with ordinary lighting. This stand, with its enrichments in bronze and copper, was a decorative object of very considerable beauty, as well as an excellently devised piece of construction, possessing in high degree the artistic quality of fitness for its destined purpose; and fortunately its right to consideration as a complete achievement proved great enough to convince the Academy authorities. The artist, however, has not this Spring thrown any strain upon the prejudices of the Council, for what he has contributed to the show at Burlington House, a statuette of *Sir Launcelot and the Nestling*, is not in any way opposed to the traditions of the place, although it is, at the same time, a very worthy example of craftsmanship and of remarkable quality as an exercise in the technicalities of metal working.

To study the craftsmanship of Mr. Reynolds-Stephens it is, however, best to turn to his many achievements that have appeared in the Arts and Crafts Exhibitions, and to examine the specimens of domestic and ecclesiastical decoration which he has provided in many places. From these an even more suggestive insight into his variety of resource can be obtained than from the list of Academy works with their contrasts of method and subject. They show him not only as an executant who has mastered the most intimate details of his

profession and has the judgment to apply them each in the right way, but they also reveal the fertility of his mind and the wide range of his imaginative faculties. In his love of symbolism and the use he makes of explanatory emblems in his designs is seen his love of poetic imagery, impelling him to carry to completeness his mental inventions with the same minute care that he bestows upon the perfecting of the tangible object to which his hand gives form.

No better instance of this combination of qualities could be quoted than the mantelpiece which he has created as a setting for his picture *Summer*. Every part of this piece of work has its particular appropriateness and explains some part of his intention. The motive of the picture is suggested in the floral forms introduced in the moulding of the mantelshelf, the roses typify the light of summer, the poppies drowsy heat, the sweet pea the fragrance of the air; while below the details of the fireplace have their special significance, emphasising the sacredness of the hearth and pointing the meaning of the motto adopted, "Here build with human thoughts a shrine." The canopy over the grate is introduced as a symbol of shelter, beneath which men may meet for thoughtful conversation, the little trees each springing from a heart are emblems of thought issuing from hearts cheered to open by the warmth of the fire, and the standards supporting the canopy are formed in the shape of a St.



CUSHION IN APPLIQUE WOOL.

DESIGNED BY W. REYNOLDS-STEPHENS.
EXECUTED BY MR. REYNOLDS-STEPHENS.



STAND FOR BAS-RELIEF. BY
W. REYNOLDS-STEPHENS

George's cross, to point the situation of the hearth in an English home. In everything he does there is the same earnestness, and whether he is engaged upon a decorative adjunct to a modern house like his other mantelpiece with the *Sleeping Beauty* panel, or a piece of church furniture like his altar frontal, or upon a stained-glass window, he is always consistent in his manner of working. His designs become, as it were, arguments, didactic in their purpose, and with a sort of literary undercurrent that gives them an almost dramatic meaning. Each one provides food for thought and appeals as definitely to the intellectual faculties of the people who examine them as to their æsthetic instincts. He gives nothing which he has not thought out, and suggests no idea that he has not analysed and tested by the light of reason.

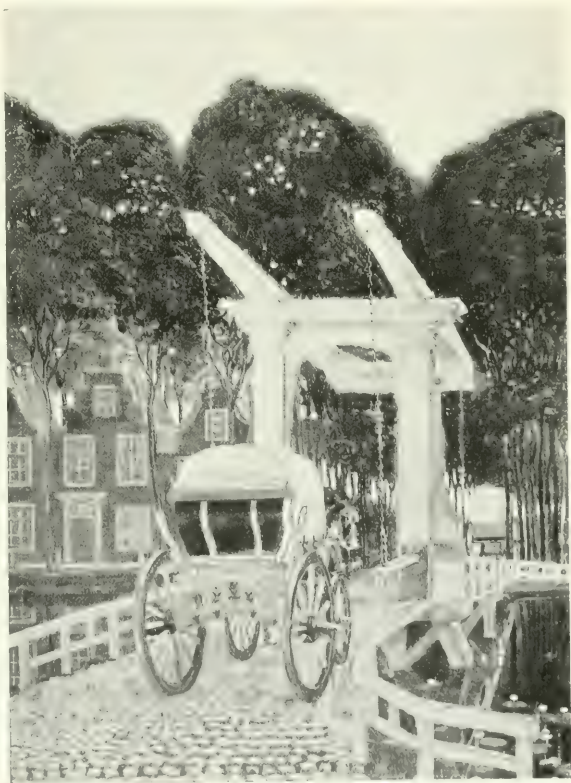
Yet his symbolism is in no way restless or self-assertive, and is scholarly without being ponderous. It adds to his art an air of elegant completeness, perfecting it, and rounding it off with a subtle touch of harmony; and it never goes astray in the direction of merely purposeless imagery. That it should be so admirably balanced and yet so rich in its variety, is its completest justification.

FRANTZ M.
MELCHERS.
BY POL DE
MONT.

MAURICE MAETERLINCK, who, better than any one, has appreciated the value of repose, assures us that of all modern painters Melchers has best succeeded in rendering, by the simple reproduction of *une maison avec les volets verts, une porte entrouverte au bord d'une eau dormante, un petit jardin dans l'attente du dimanche*, as much quiet beauty as the greatest poets and the greatest thinkers of all times and ages. And

perhaps more than these. This thoroughly Dutch and Flemish characteristic is the principal feature of his talent.

That which he does not owe, however, to his Dutch and Flemish origin, and which nevertheless forms a remarkable trait in his character, is the intellectuality of his drawing on the one side, and the delicate distinction of his colouring on the other. His repeated visits to Paris, and his friendship with the Symbolists and Mystics of literature and art, have undoubtedly developed his intelligence; while a careful study of Japanese art, especially that of Hiroshige and Utamaro, has influenced him as a colourist. Without taking these influences into account it is somewhat difficult to appreciate at first the strange views of fields and



"DIMANCHE."

FROM A PAINTING BY FRANTZ MELCHERS



"VIE SIMPLE."

FROM A PAINTING BY FRANTZ MELCHERS

towns that he has been exhibiting since 1890 at various exhibitions in Brussels and Paris, entitled *Les Simples, Les Bourgeois, Les Aristocrates*. Many people will, moreover, probably fail to find pleasure in a work of his that has recently been published, entitled "L'An." Any one who takes up this book should begin by silencing his own realistic or naturalistic opinions, and should only regard the work of this artist with the sincere desire to understand and enjoy it. A considerable difference lies between the illustrations and the descriptions of "L'An." The months, as Braun describes them, might be nowhere or anywhere, but as Melchers shows them to us in his drawings, they are only like those in Holland. Thus we have the wide green meadows with the most beautiful cattle in the world, and the lonely dreamy "Polder" in Walcheren, and the drowsily sleeping town of Veere. Melchers does not only copy nature, he explains it, though of course all his pictures do not display equally artistic qualities.

In some of his coloured engravings Melchers seems to have been



FROM A PAINTING

BY FRANTZ MELCHERS

A Swiss Medallist



“ROZE, ROZE MEIE”

FROM A PAINTING BY FRANZ MELCHERS
(In the Collection of M. Charles Hayem, Paris)

making an effort to enlarge our conventional conception of landscape. To confess the truth, none of our modern Dutch and Flemish artists had hitherto succeeded in showing a real landscape of hayfields and houses, gardens and trees, as Frank Brangwyn has depicted the Holy Land, or as William Estall the meadows of England. Hitherto they had given us nothing but pieces—samples or fragments of landscapes, real and unreal.

One might even go further and maintain that it would be almost impossible for any foreigner to form an accurate opinion of the beauties of our picturesque flat land, under its ever-changing skies, with the fleecy white clouds floating across a pale blue sky, if he had never travelled in Flanders. Neither could he do so if he had only studied the pictures of some of our best known landscape painters.

POL DE MONT.



FROM A PAINTING

BY FRANZ MELCHERS

A SWISS MEDALLIST: M. F. LANDRY. BY L. FORRER.

M. LANDRY holds a foremost position among the medallists and sculptors of Switzerland. Born at Le Locle (canton Neuchâtel) in 1842, his childhood was spent amid surroundings which could not fail to impress his mind with love for art. His

father and other members of his family were all watch-case engravers, and from his earliest youth he was accustomed to use the graving-tool. His first laurels were won at the Académie des Beaux Arts of Geneva. In Paris he studied under the celebrated medallist, Antoine Booy, and afterwards he visited Italy, where the taste for sculpture developed itself in him almost to a passion in studying the works of the Renaissance masters. On his return to his native country, M. Landry determined not to



"BARGES"

FROM A PAINTING BY FRANTZ MELCHERS

imitate but to create, and to be himself in his own works.

During his artistic career, M. Landry has had to impress on medals and plaquettes all kinds of subjects and a manifold variety of feelings; labour and the labourer have always been a favourite theme of study for him; he shows sympathetic interest for the lowest grades in the strata of society and brings them also, as they have a right to be brought, within the compass of his genius and within the scope of his art.

M. Landry is the designer of the new Swiss twenty-franc piece, which forms a new departure in the art of coinage. Helvetia is represented with the features of a Swiss maiden, portrayed from nature; in the freshness and energy of her expression, she symbolises a vigorous, valiant, and industrious nation; her eyes, full of hope, contemplate with pride the lofty summits which have witnessed six centuries of freedom and progress; a true daughter of the Alps, she wears a necklet of edelweiss, which adds grace and charm to the picture.

M. Landry's medals are real works of art. Under his hand the bronze attains a rare suppleness. The portraits of Agassiz, the great naturalist, and Fritz Berthoud, the distinguished Swiss novelist, are treated, according to the personality, either in very bold or low relief. The gifted writer's characteristic head, his picturesque costume and headdress, remind one of the Florentine types of the Renaissance. Agassiz's head is that of the savant; the lofty forehead denotes the thinker; the look is that of the keen observer of nature; great kindness and nobility of feelings are revealed by the delineation of the mouth and chin.

It is not only in the modelling of the subjects that a vast improvement is noticeable on the modern medal. M. Landry and the great artists of our day have realised that an artistic effect can be obtained by a clever disposition of the legends and variation in the style of the letters. Formerly inscriptions displayed such uniformity, being struck on the flans with the same punchcons, that, instead of adding to the merit of the medal,

A Swiss Medallist

they gave it a stamp of commonplace, in some cases, of a very disastrous character. The same applies to the other accessories which are required to explain with clearness the part or rôle of the various figures in the design; they should be original, whilst preserving a thoroughly modern character. This our artist has sought to render on the reverse of a medal commemorating the centenary of the foundation of the *Caisse de Famille*



MEDAL

BY F. LANDEY

Meuron. The armorial bearings represent the three branches of the family, who have contributed to the fund intended to relieve necessitous old age or help young people wishing to devote



PLAQUELLE

BY F. LANDEY

themselves to study, as is shown on the obverse of the medal, where the personification of Charity is seen, placing her hand in that of a youth, whilst her other arm rests on the shoulder of an elderly man.

In the Award medal of the Republic of Neuchâtel, the type clearly indicates its purpose. The Republic appears with the features of a young female; a child before her presents to her a tablet on which she inscribes the words *Au Mérite*. There is nothing far-fetched in that composition; its very simplicity helps the general effect. The tasteful cartouche on the reverse, suspended on



MEDAL

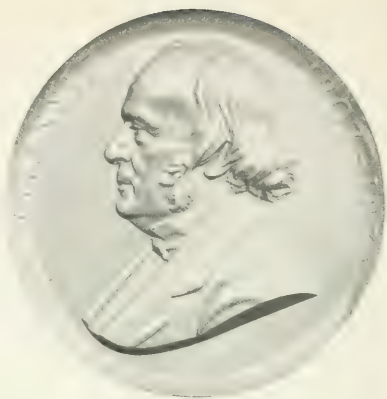


BY F. LANDEY

A Swiss Medallist

branches of oak and laurel, is intended to receive the name of a citizen, who by conspicuous acts of courage or devotedness, or also by extraordinary achievements in the domain of science or art, has deserved well of his country.

The best shots at Swiss federal or cantonal shooting festivals always receive, beside the cups of honour and other prizes, official medals. These have hitherto been, from an artistic point of view, of very commonplace designs—a female holding a carbine, an old Swiss warrior with his arquebuse, a William Tell about to shoot the apple off the head of his son, &c. In the medal commemorating the



MEDAL

BY F. LANDRY



MEDAL

BY F. LANDRY

arms, the different types of riflemen, &c.—in a word, a picture of the Swiss people at its great national festival. This is certainly more worthy of being preserved as an historic record than the repetition of well-known emblems and mottoes. The reverse, with the armorial shield of Neuchâtel, heraldic eagle, flags, and in the background a view of the castle and mountains behind, has a most picturesque and charming effect.

M. Landry deserves high praise for his achievements and untiring efforts to improve the style of medallic art; a great future still lies before him, and surely his best reward for years of patient and persevering labour must be the honour of having signed the coinage of his native country, and handed down to future generations for their contemplation truly Swiss productions of high artistic merit.

L. FORRER

Federal Tir of Neuchâtel, which took place last year (July 1898), M. Landry has departed from the old routine, and thus marked a new and thoroughly modern idea of commemorating and representing a great national fête. Not less than the new twenty-franc piece, this work has been the object of sharp criticism and vigorous attacks, which, however, have not had the effect of discouraging the artist. His production is original in its conception and a great achievement as regards the execution. On the obverse, we find a group of marksmen, civilians, and soldiers, and a realistic representation of the Swiss shooting stands of the nineteenth century, with the modern



MEDAL



BY F. LANDRY



f. 11. 11. 11



LEAVES FROM THE SKETCH-BOOK OF MORTIMER MENPES



IN the recently completed series of oil portraits and pencil drawings representing Mrs. Brown Potter in many characters that she has played on the stage, Mr. Mortimer Menpes' work lacks none of those qualities of colour and technical resource to which he has so often attained before. Fortunate in his model, he is also happy in his interpretation of an extremely picturesque personality, and altogether the collection is as persuasive an account of its artistic merit as it is fascinating by its novelty. The accompanying drawings are reproduced from Mr. Menpes' preliminary sketches made in connection with the above-mentioned series.



Character Sketch. "Roses"



"Kate Harcourt."



"Pauline"



Character Sketch. "The Picture Hat"



Character Sketch. French, Eighteenth Century





Character Sketch. Early Italian



WORKBOX

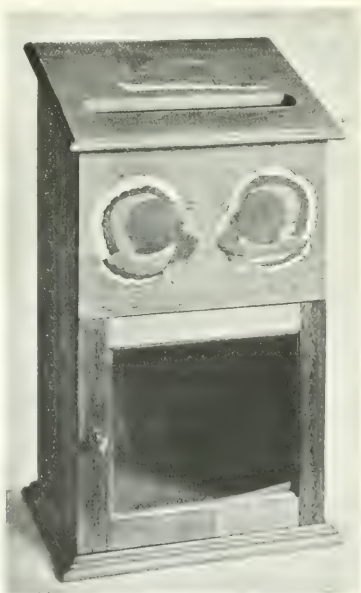
DESIGNED BY THE HON. MABEL DE GREY
INLAID BY EDWARD FORT *Pimlico Class*

THE HOME ARTS AND INDUSTRIES EXHIBITION. BY ESTHER WOOD.

THOSE who have visited the exhibition of the Home Arts and Industries Association year by year will quickly recognise those features of interest which have become associated with certain class-holders and the districts they have worked. We know, for instance, that we may expect good metal *repoussé* from Keswick and Five-mile-town, and from Mrs. Waterhouse's pupils at Yattendon; from these also sound joinery and wood-carving, as well as from the large class at Southwold. We shall look for wood-inlay from Stepney and Pimlico, and from Bolton-on-Swale, through the efforts of the Hon. Mrs. Carpenter and the Hon. Mabel de Grey; for good textiles and tapestries from Ashridge, Aldeburgh, Windermere, and from the Haslemere industries organised by Mr. and Mrs. Godfrey Blount; and for leather-embossing from Miss Basset's and Miss Baker's classes at Leighton Buzzard and Porlock Weir; while the little group of workers inspired by Mr. and Mrs. G. F. Watts at Compton and Limnerslease may be counted on for something worthy in the direction of terra-cotta modelling and the minor decorative branches of church architecture. The mortuary chapel in their own village (described in the *STUDIO* for September last), on which these students have been engaged for some time, should now be near completion. Judging from the beautiful little altar here shown (page 103), and other portions that have already been seen, the building should be a monument of what sincere and patient craftsmanship can do with limited resources

under teachers like these. The altar is of terra-cotta, modelled in small panels, each by a different member of the class. The designs, by Mrs. G. F. Watts, are simple, but full of delicate symbolism, and vary from each other just sufficiently to interest without wearying the worshippers' eyes. The decoration of the reredos consists of a copy of Mr. Watts's well-known picture, *The All-pervading*.

Passing along the stands laden with handiwork from all manner of obscure and quaintly-named corners of the British Isles, the previous standard of excellence seemed well maintained, and even challenged by some of the newest classes. One of the healthiest symptoms

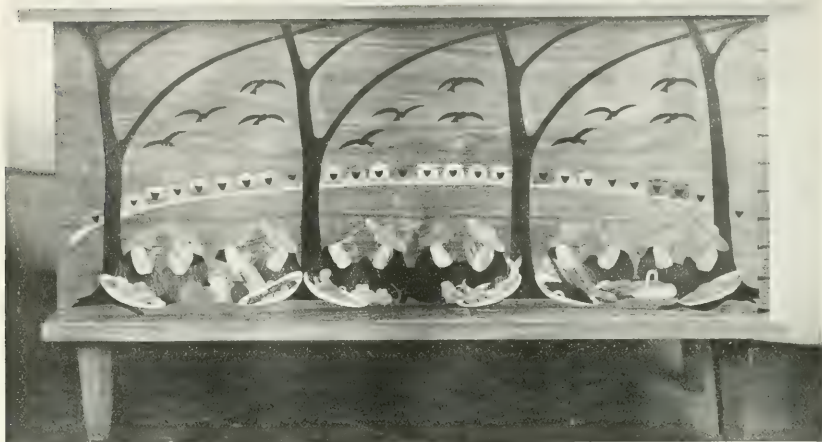


COFFIN-BOX

DESIGNED BY THE HON. MRS. CARPENTER
INLAID BY NATHAN LAWELL

Bolton-on-Swale Class

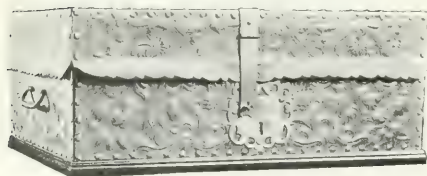
Home Arts and Industries



INLAID CHEST

DESIGNED BY THE HON. MABEL DE GREY
INLAID BY JOHN REASON *Proviso Class*

observable amongst the exhibits was the increased production of useful commodities, and the corresponding decrease in merely ingenious ornaments and *bric-à-brac*. Hence we were spared that most mischievous development of industrial shows, the "utilisation of waste," in which ingenuity and patience are exhausted in applying remnants of material to purposes for which they are wholly unfit; and there were fewer of the bazaarlike "fancy articles" in which fancy of the most vagrant sort has closed all doors by which true imagination might enter and fire the godhead of art. A very encouraging number of exhibitors reached that point of vision at which "the hand refrains," and through the discipline of reticence and sympathy "the soul attains" some measure of its ideal.



LEATHER COVERED CHEST

BY ARTHUR SMALLBRONES
Leighton Buzzard Class

The workmanship in most of the classes improves steadily year by year. The Southwold cabinet-makers still rank high in this respect; their splendid technique has already been commended in these pages. In the metal-work there was greater homogeneity of construction and design, and there were very few good things spoiled by bad setting. A handsome *repoussé* plaque from Five-mile-town came rather dangerously near this mishap with its commonplace fluted edging; and the little screen from Yattendon, which we reproduce, did not sit quite comfortably on its frame, though its lightness and daintiness of execution in no way belie the traditions of the class. But the oak chest and cupboard from Mrs. Waterhouse's design were thoroughly admirable pieces of craftsmanship, and their steel hinges and fittings, simple in form and unspoilt in surface, made a rich harmony with the natural surface of the wood. The honours of the execution of these works are divided between Charles and George Allum, G. Bastow, Tom Green, Tom Matthews, Alfred Pizzy, Charles Kent, and Charles King.

A very promising class of metal-workers is to be welcomed from Newlyn, whence came the excellent fender we illustrate, made by R. Hodder from J. B. Mackenzie's design. The construction was conspicuously good.

Home Arts and Industries

Another very attractive fender came from the Keswick class, and illustrated very happily the proper use of natural forms in decoration. It was of flat pierced brass, with three cats couchant—as the heraldists would have it—broadly outlined in the cutting. This fender, admirably constructed by Joseph Spark, is from a design by Harold Stabler, to whom further praise is due for three beautiful hot-water jugs, which we illustrate, made in hammered brass and copper by Thomas Spark.

In designing for pewter and for somewhat heavier applications of brass and copper, John Williams is still the tutelary genius of Five-mile-town. The designs of so able and judicious an artist must be invaluable alike to the novice and to the more advanced craftsmen, for they have a breadth and dignity of line which cannot fail to react well upon the growing style of the executant. The



EMBROIDERED PANEL
Haslemere Class

exhibits of this prolific little Irish community included a very pleasing copy of an old lantern by Patrick Roche, a door-plate in hammered copper by Thomas Adams, the plaque in hammered brass above referred to, from a design of mushrooms by John Williams, executed by J. B. Wilson, and a number of mugs, candlesticks, and other light decorative furniture by Robert Mitchell, W. J. Walker, T. Cumberland, and Arthur Adams. In the Christchurch class J. Early showed some simple but unconventional sconces with hanging extinguishers in hammered brass. There was very little wrought-iron work; the best was by Edward and Ernest Edwards, of East Wretham, Norfolk.

In the wood-carving classes held under the Kent County Council in ten villages, the difficulty as to design was very apparent. The work was prolific and ambitious, but poor in ideas. A visiting



INLaid PANEL

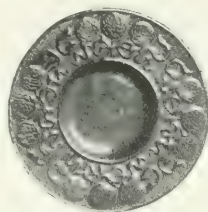
DESIGNED BY THE HON. MAJOR DE GREY
INLaid BY THOMAS COOP

Home Arts and Industries



COPPER DISH
DESIGNED BY MRS. WATERHOUSE
EXECUTED BY FRED CROOK
Yattendon Class

designer or organiser might be of great service during the coming year. The vigorous little classes at Southwark — Red Cross and Bankside, S.E.—are hampered by the same problem. It must be admitted that some of the best work in wood, metal, and leather is done from stock designs which come as old friends to the annual reunion. Only those



DISH
DESIGNED BY MRS. WATERHOUSE
EXECUTED BY H. BRANSDEN
Yattendon Class



VASE
DESIGNED BY
MRS. WATERHOUSE
EXECUTED BY
HARRY SMITH
Yattendon Class

beginners too much licence, either in the invention or the choice of a task. The more experienced teachers have frankly recognised this, and with admirable modesty and good sense have restricted

their pupils to copying good models, existing in public collections or supplied by competent modern designers. It requires no little judgment to apportion these in such order as to make for genuine progress in the class; in short, to circulate set designs among average stu-



PLAQUE
DESIGNED BY MISS WATERHOUSE
EXECUTED BY GEORGE LOADER
Yattendon Class



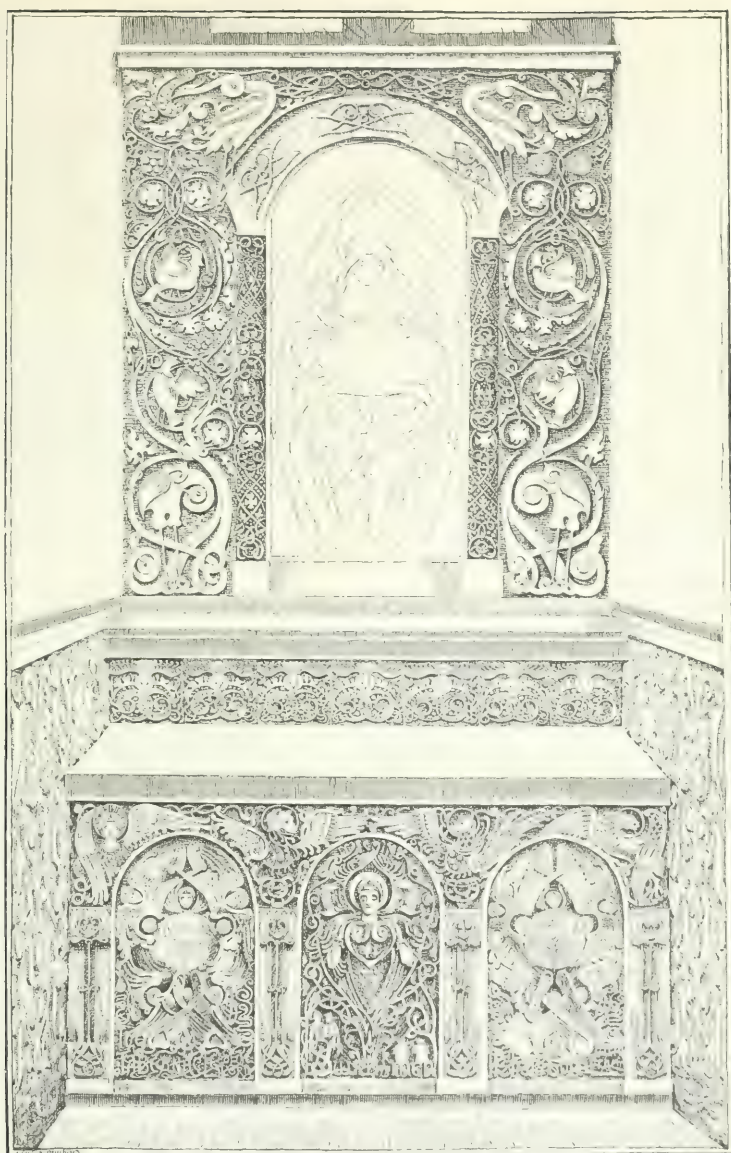
COPPER JAR DESIGNED BY MRS. WATERHOUSE
EXECUTED BY JOHN FISHER
Yattendon Class



VASE
DESIGNED BY MRS. WATERHOUSE
EXECUTED BY H. BRANSDEN
Yattendon Class



DISH
DESIGNED BY MRS. WATERHOUSE AND
AMYAS WATERHOUSE
EXECUTED BY HARRY SMITH
Yattendon Class



ALTAR. DESIGNED BY
MRS. G. F. WATTS
CARRIED OUT BY PUPILS
OF THE COMPTON CLASS



HOT-WATER JUGS

DESIGNED BY HAROLD STABLEY
EXECUTED BY THOMAS SPARK *Newport, Conn.*

dents without falling into something like the boarding-school routine, in which we know that the young

lady who exhibited *Dignity and Impudence* at Christmas will achieve *The Sanctuary* in the mid-summer term. But the committee are fortunate in having among the class-holders themselves designers of rare and delightful ability, such as Miss Mabel de Grey, Mrs. Carpenter, and Mrs. Hodgson, whose taste and enthusiasm in the art and craft of wood-inlay sustains the work of this branch at a notably high level. In the Pimlico and Stepney classes and at Bolton-on-Swale some very careful and effective pieces of decoration have been done. The best items were a dainty little workbox in which unimpeachable craftsmanship by Edward Ford does due honour to Miss de Grey's design; a panel for a dining-room overmantel by the same artist, laid in rich but mellow-coloured woods by Lewis Ford; and a letter-box with a bright little design of turkeys by Mrs. Carpenter, carried out by Nathan Fawell. In the same group must be mentioned two benches well constructed and decorated by Arthur Toyer, Geo. Butler, W. and N. Fawell, and a bookcase by Walter Smales, all from Mrs. Carpenter's designs; also an oak chest with a very original and humorous design called *Scandal*—a group of old women sending gossip by the birds—designed by Miss de Grey and



NEWSPAPER RACK

DESIGNED BY J. WILLIAMS
EXECUTED BY J. ADAMS
Free-mitstown, Conn.

Home Arts and Industries

executed by John Reason; and an eggcup-stand with a decoration of cocks and hens, designed by Miss May Barker and inlaid by Herbert Shaw. From Little Gaddesden the simple and well-built cupboards inlaid with designs by Mrs. Hodgson were conspicuous for breadth of treatment and richness of colour. The executants were A. Johnson, G. Clifton, W. Fountain, and W. Fenn.

Among the textiles, the Haslemere peasant tapestries deserve especial praise for steady development on bold yet wisely unpretentious lines. Under the tuition of Mrs. Godfrey Blount the villagers have learnt to set simple *appliqué* patterns with accurate finish, and often with surprisingly rich effect. Their work should be greatly helped by Mrs. Joseph King's weaving industry in the same district, through which some very fine and substantial fabrics are now being produced. Mrs. Denison's spinning and dyeing classes at Ashridge are doing excellent things, and furthering the use of vegetable pigments. The same praise of colour applies to Miss Garnett's large class at Windermere, who have made some very successful experiments in a mixture of linen and silk. In embroidery and other fancy needlework the London classes show deft and



COPPER SCREEN DESIGNED BY MRS. WATERHOUSE
EXECUTED BY ROBERT DODDER
Yateville Class



TANKARD DESIGNED BY MISS MARY WILLIAMS
EXECUTED BY W. J. WALKER
Pineville Women's Club

conscientious hands, especially in the Honor Club and the Soho Club for Girls.

The girls trained by Miss Bassett at Leighton Buzzard have achieved a quite enviable reputation for embossed leather, equalled if not surpassed by their friendly rivals, the fishermen of Porlock Weir. One of the most interesting exhibits in this group was the binding of an *édition-de-luxe* of Spenser's "Shepherd's Calendar," designed by Miss Bassett and executed by Minnie King, who also made the praiseworthy copy of a leather casket at South Kensington Museum. A similar box by Arthur Smallbones, and a smaller one by Ada Coster, were very well decorated and put together. The work of Philip Burgess was the most distinguished product of Miss Baker's class at Porlock Weir, notably in some large embossed panels for a hall, and a handsome travelling writing-case with a decoration of flying seagulls, and the inscription

Home Arts and Industries

"As cold water to a thirsty soul, so is good news from a far land." Both these exhibits were of Miss Baker's design.

A word may be permitted on a point of order. There is a tendency to ignore the origin of a design which has become the property of the association, and is described on the labels as "H.A.I.A." This hardly seems an adequate acknowledgment to such helpers as Mr. Voysey, Mr. Cave, Mr. Spooner, Mr. Benson, and the ladies who have from time to time supplied original designs. There appears no reason why any piece of art should cease to be duly attributed to its author because he has generously given the copyright for the members' common use.

In such an exhibition much creditable work must perforce remain unnoticed; there was, for instance, a considerable show of Mr. Harold Rathbone's "Della Robbia" pottery from Birkenhead; and in the humbler paths of industry the sound and durable work of the Saxmundham basket-makers certainly deserves mention. One conscientious craftsman may often in this way become the starting-point of a new industrial life; and it is in this light that one sees the wisdom of the committee in maintaining the geographical classification of the work. In the present century the association of places with particular industries has become almost a farce. We know that a great deal of our "Sheffield cutlery" is now made elsewhere, and that the same degeneration has affected our textiles, from Kidderminster carpets to Honiton lace. One of the first battles of industrial reform is surely for the principle of honesty in the naming of goods; and the Home Arts and Industries Association are undoubtedly right in trying to restore the just and



CABINET

DESIGNED BY W. J. HEADY
EXECUTED BY THOMAS PAGE
Ascott Class

reasonable pride of place to their craftsmen. The



COPPER FENDER

DESIGNED BY I. E. MACKENZIE
EXECUTED BY R. HODDER
Newlyn Class



A DECORATIVE PANEL
BY KAY WOMRATH





"LOVE THE CONQUEROR" (R.A.)

(By permission of Messrs. Dorlandswell & Dorlandswell)

BY BYAM SHAW

cultivation of this spirit will raise the whole movement to a more professional level, and redeem it from any lingering reproach as to the charity that covers a multitude of æsthetic sins. The organisation does undoubtedly help a number of capable but variously handicapped amateurs, who could not otherwise compete in the market. But whatever be the motives which sustain devoted teachers amid the discouragements of their task, neither to these nor to any incidents of its fulfilment must the critic lend a sympathetic ear. This way lies the sentimental *cul-de-sac* into which the sweepings of the art-world have been gathered from all time, by such as cherish little Tommy's painting-book because he is such a beginner, or find a subtle charm in a bad basket because its maker was blind. To judge a piece of art upon its merits is the first principle of criticism, and to invite such judgment is the wish of every serious artist and craftsman. It remains for those who sympathise with the aims of the association to convince the ordinary purchaser that home-made goods of genuine value already await him in the market, and to encourage him by all means to seek and prefer them. There should no longer be any excuse for an English lady to clothe herself in shoddy material, or for her lover to buy her engine-turned jewellery at the ordinary trade shop. How far more gracious is the gift that bears the stamp of humanity in all its parts—a free, sincere, and intelligent utterance of the joy of living!

THE ART OF 1899. PART III. THE INTERNATIONAL EXHIBITION AT KNIGHTS-BRIDGE.* BY J. STANLEY LITTLE.

IT was really quite a brilliant thought, nothing less than inspiration, on the part of the Council of the International Society of Painters and Gravers to print on the cover of their catalogue the dictum of a respectable fossil among critical organs, which sapiently dismisses the exhibition as "a large and not particularly pleasant gallery." Is it because it is large it is not particularly pleasant? and if not, in what default does it incur the reproach? There are certainly no risky pictures on the walls; there is scarcely one that would fail to pass muster before the bar of Mrs. Grundy. It has been further said that most of the work is tentative—beginnings and promising strivings. Manifestly the highly-groomed, stippled-up canvas, the ideal of the Forty, is conspicuous by its absence. I think I am right in saying that a landscape by Mr. H. W. B. Davis is the only picture by a member of the Academic body in these galleries. No, I am wrong. I had forgotten Mr. J. J. Shannon's portrait group; dexterous, dainty, and of assured excellence. What we do find at this show is a moderately

* In addition to reproductions of works at the International Exhibition, several of those exhibited at other Galleries, which were crowded out from the May number, are included amongst the illustrations to this article.

representative exhibition of our more distinguished outsiders, and if we except three or four of the older R.A.s and half-a-dozen recent recruits to the Academy, what do we expect to find worth seeing at the Academy save the work of outsiders? There are, it is true, far too many omissions from the ranks of our most brilliant painters at Knightsbridge; but we are thankful for those included. In brief, the exhibition is refreshingly pleasant; only a benighted monopolist could stigmatise it as unpleasant.

Having said so much to refute an uncalled-for reproach, it behoves me to add that neither the constitution of the Society (as to its Council and its honorary membership) nor its exhibition justifies the present use of the title "International." Again, from all one sees and all one learns it would be rash to assume that the men who dominate this show are really desirous of creating an effective rival to the so-called national exhibition at Burlington House. It may be so: I hope it is, because if it is not, the Society has no *raison d'être*. At the present moment it has about as much right to style itself "international" as the Academy has to dub itself "national." It cannot be held that its *raison d'être* is to provide a home of refuge for the *refusés* of the Royal Academy, for, as I have said, many of the most notable men who are systematically ignored or snubbed by that institution are looked for in vain at the International.

To come to the pictures. The superiority of the show is evinced by the fact that there is scarcely one which does not merit particular attention. The cool chastity of Mr. W. M. Chase's *Dieudonné* will, of course, put an arbitrary limit on the number of its admirers; nevertheless, its admirable technical qualities will be generally recognised by painters. Mr. Da Costa

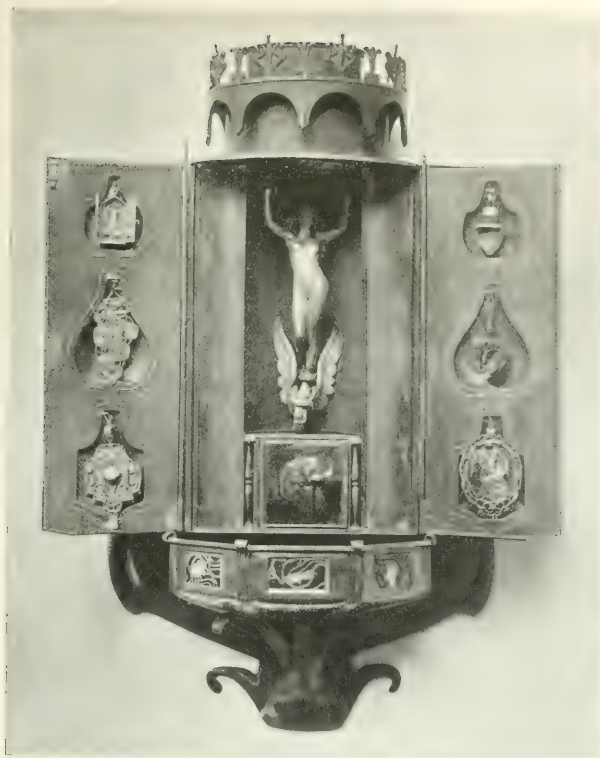
obviously set himself to paint drapery effectively in *La Robe Blanche*; his performance justifies his aim. Mr. Alfred Withers' *A Breton Road* sustains the promise his work has shown for some little time past. The brushing is so loose and spontaneous in James Maris' *A Dutch Harbour*, that we absolutely feel the place this highly accomplished painter depicts. This picture is scarcely paint. Even finer, both from the painterlike and æsthetic point of view, the same artist's *The Sisters* is probably the most beautiful and in every sense valuable picture in the exhibition. It possesses that extraordinary quality, that strength of technique which may be said to excuse the compilers of the catalogue for describing it as an oil. Not lacking in tenderness, nor in many of the essentials of finely-wrought work, Mr. G. Sauter's *Maternity* owes something, remotely no doubt, to the influence of



JEWEL CASE (CLOSED)

(International)

BY ALEXANDER FISHER



JEWEL-CASE (OPEN)

(International)

BY ALEXANDER FISHER

is a portraitist of decided promise, and in the *Countess of Stamford* he has been happy in securing a sitter of grace and distinction, an advantage denied to him in some of his recent subjects. The exhibition is rich in portraits; rich in numbers, and in the quality of the work. Almost without exception they justify themselves as works of art. They are by no means of the order we are accustomed to hurry past, with what despatch we may, at the older exhibitions. Antonio de la Gandara paints an intense-looking lady possessing remarkably fine eyes—eyes which have the knack of following one round the North Gallery, where the picture hangs. Mr. William Nicholson shows a portrait of Mrs. Nicholson, and a woodcut, printed in colour, of the Prince of Wales, which in all essentials is worthy

Eugène Carrière. Clever, too, especially in the drawing and movement of the hands, Mr. Sauter's *Sonata (The Hambourgs)* is juxtaposed with an interesting study of Edward and Nina Greig by Mr. G. S. Kroyer. Mr. James Guthrie is a painter of parts. His portrait of *Mrs. T. A. Brown* is, perhaps, scarcely so strong in painterlike qualities as his sensitive picture of a gentlewoman, *Mrs. Watson*, whose comeliness has gained as much as it has lost with the advance of years. Quite admirable, too, especially in quality, colour, and arrangement, Mr. Maurice Greiffenhagen's *Miss Sybil Waller* is distinctly one of the best portraits in the exhibition. Mr. Richard Jack cannot complain that his light is hidden under a bushel. Samples of his art have been seen in sufficient numbers this year to enable one to form a fairly accurate judgment as to his powers and limitations. Mr. Jack

to rank with that marvellous picture of the Queen which brought Mr. Nicholson fame. Possibly, for downright cleverness, Robert Brough's loosely-painted and boldly-conceived portraits take the first place, though no doubt they are ranked with the tentative and immature work by the "bigots of an iron time." Mr. T. Graham's *An Italian Girl* might have been painted by a pre-Raphaelite Brother; in any case it was not painted yesterday. Mr. McLure Hamilton's *Henri Rochefort* is marked by the strongly individual accent discernible in everything Mr. Hamilton paints. Mr. John Lavery's portrait of a majestic-looking lady seated on a Louis-Seize sofa, her beautiful shoulders becomingly revealed in an elegant *décolletage*, is not only a magnificent piece of painting, it has a certain nobility—not merely the nobility inherent in the subject, that if it should exist Mr. Lavery is generally happy in

preserving—but the nobility which belongs to a fine and enduring piece of work. Few French painters have enjoyed so large a measure of recognition in England as M. Blanche, and assuredly the praise accorded him, if it has erred a little on the side of generosity, has been in the main well earned. Still, the present writer, conscious though he is of the technical merits of M. Blanche's work, its assurance, its fidelity, its reticence, its freedom from all those tricks of workmanship by which a cheap effectiveness is gained at the price of truth and dignity, cannot deny that his canvases lack something from the point of view of æsthetic charm—a temperamental lack perhaps it is, which leaves him cold in front of his canvases. It may be confessed, heresy though it be to say so, that Mr. Sargent's work leaves the same uneasy sensation of incomplete satisfaction. The pride of assured



PAINT (R.A.)

BY LEON V. SOLON



PAINT (R.A.)

BY LEON V. SOLON

workmanship seems to arrogantly assert itself, and to push aside, as unworthy of consideration, those humbler qualities which find their expression in witchery of treatment. To say this is not to say that M. Blanche's *Mrs. Cyril Martineau* falls short of being a notable performance.

Mr. Francis Howard has also painted this lady. Direct enough, Mr. Sauter's portrait of Mr. Henry Muhrman almost suggests that the artist has attempted to emulate the rugged virility of his sitter's methods in this admirable picture. Widely different, Mr. George Henry's *George Burrell, Esq.*, may be said to have a superficial resemblance to a cunningly-wrought piece of needlework. This canvas is evidently something of a *tour de force*. Mr. Henry is more himself and more satisfying in *The Pearl*

(Continued page 121.)



(Royal Academy)

CLAUS DEOT BY
SOLOMON J. SOLOMON A.R.A.



PORTRAIT OF THE COUNTESS
OF STAMFORD. BY
RICHARD JACK

(Internationally)



STATUE OF JOSEPH PRIESTLEY
BY ALFRED DRURY

(Royal Academy)



"THE REGATTA." BY
JOHN LAVERY

(International)



A WINTER LANDSCAPE
BY JULIUS OLSSON



PORTRAIT OF MISS SYBIL WALLER
BY MAURICE GREIFFENHAGEN

(International)



(Internationale.)

"MATERNITY." BY
G. SAUTER



PORTRAIT OF MRS. WATSON
BY JAMES GUTHRIE

(International)

Necklet, and in the portraits of Mr. Justice Darling and Mr. Arthur Brogan. Mr. C. W. Furze never falls short of being dignified, and his art frequently attains distinction. He has an equestrian picture of his father, the Archdeacon of Westminster. To specialise the foregoing portraits does not necessarily connote that all that is best in the department of portraiture has been mentioned. There are Renoir's *Madame Maitre*; an excellent portrait by Harrington Mann, and a still more excellent portrait group; a cleverly-painted and eminently satisfactory representation of a lady holding a black hat in her hand by Mouat Loudan; a delicate and, for all its finesse, sprightly portrait by W. G. von Glehn. Gustav Klimt is far more acceptable in *A Lady in Pink* than in *Pallas Athene*. This distinctly uninviting creature might stand as a symbol for many a goddess, but not for the omniscient Minerva. Albert André's *La Promenade* and David Muirhead's *Vanity* are practically portraits—the first represents a vivacious young woman on the path of conquest, the second a young woman preparing herself to take that path. In dismissing portraiture I will say that it would be impossible to gather so interesting a group of pictures from any exhibition of the Academy, New Gallery, or Society of Portrait Painters.

Then as to landscapes. At the Academy landscape scarcely exists this year, and there is little enough in this branch of art at the New—by which, of course, I mean landscape which has any interest for the amateur. At the International, despite many unaccountable omissions, the case is different. The Glasgow men, to the fore in portraiture, are also well represented in landscape. They have been called the *tapiserie* school, and there is just enough truth in the implied reproach to give it piquancy. Nevertheless, the landscapes of such men as James Paterson, Grosvenor Thomas, J. Reid Murray, J. Whitelaw Hamilton, E. A. Walton, are distinctly refreshing productions, none the less so because the art of this school, speaking generally, seems to transport us to the old Champ de Mars Salon—that is to say, to an Exhibition of the Société des Beaux-Arts. But apart from this clever school, so well able to look after itself, several of the best of the Southrons are represented—men, too, who have followed in their art a more eclectic standard than their Northern rivals.

The development of modern landscape has, of course, been marked by a seesaw movement between this country and France and the Netherlands.

Now it is England which is uppermost, as in the days of Constable and the Norwich school; then it is France, the Barbizon men to wit; and again it is the Netherlands and Scandinavia, as at the present moment. But such a painter as Mark Fisher, seen in a magnificent example of his virile art, *Chalk Cliffs, Sussex*, and T. Austen Brown, whose entirely delightful *At the Farm Ferry* is among the triumphs of the show; and Julian Olsson, whose *Winter Landscape* runs Fritz Thaulow hard; James Aumonier, not quite at his best in *An Old Chalk Cliff*, but admirable for all that; Alfred Withers, a coming man; Henry Muhrman, a painter of exceptional insight and assured performance, who has not yet come by his own; James Charles, of whom the like may be said; Leslie Thomson, a poet if I know one; Charles J. Watson, Oliver Hall, Macaulay Stevenson, G. Wetherbee, Alfred Hartley, Herbert Goodall, William Padgett, Bertram Priestman, Robert W. Allan, Arthur Tomson, A. S. Hartick, J. S. Hill—each in his degree, though manifestly not each in an equal degree so far as power and capacity go, carries on the best traditions of landscape art without bowing to the shibboleth of any school or passing fashion, and each, while reserving to himself independence of thought and freedom of treatment, acknowledging a becoming obligation to the achievements of the great masters who have gone before.

The landscape art of the Continent is fairly represented. Fritz Thaulow, well to the fore, with interesting and agreeable work by Ménard, Baertsoen, Pissaro, Grasset, Fromuth, Fragiacomio, Zugel, and others. There are two Sisleys which, in common with several canvases and drawings, one has seen before. There are two oil-paintings by Monet, sufficiently representative of that master's style. It is taking one's life in one's hands to say so, but for my part I am extremely glad that Monet and his numerous artistic progeny are not rampant at Knightsbridge. Monet, like Manet, deserves all honour for having discovered, or rather rediscovered, certain elemental truths about the science of painting; but one Monet, pure and undefiled, is enough. His pictures belong to students, not to amateurs. Fantin-Latour's *Roses*; Oppler's *Music*; Vallotton's *Selling Fruit*; Neven du Mont's *Piccadilly*; Vuillard's *Coin d'Intérieur*; Charles Cottet's *Le Jour de Deuil*, are all works demanding detailed notice. But my space is well-nigh exhausted, else I might repeat what all the world agrees upon, and sing once again the praises of Mr. Whistler. There is no necessity. Mr. Whistler

Studio-Talk

is an axiom. The weird school is represented in Frank Stuck's *Das Meerweib* and Gustav Klimt's *Pallas Athene*. D'Espagnat's, *Baigneuses* is by far the finest nude, though Renoir's *Bathing*, Bruckman's *By the Fountain*, Sichel's *A Bather*, and B. Davies' *The Waterfall*, are all deserving of notice. Decorative art is not particularly strong. Walter Crane sends the *Fate of Proserpine*, and Gerald Moira exhibits his *Peleas and Melisande*. Admirable is Mrs. Swynner-

ton's *Summer Music*, and full of vitality George McCulloch's *Caliban and Ariel*. I like very much, too, Mr. E. A. Walton's *Sundial*, Mr. Cadby's lighter fantasies, and Mr. H. M. Livens' *Fowls*. In sculpture and the applied arts there is plenty of excellent work. Rodin is again represented; and although the exhibition of drawings and prints is not quite so complete as it was last year, it is a highly important one.

JAS. STANLEY LITTLE.

STUDIO-TALK.

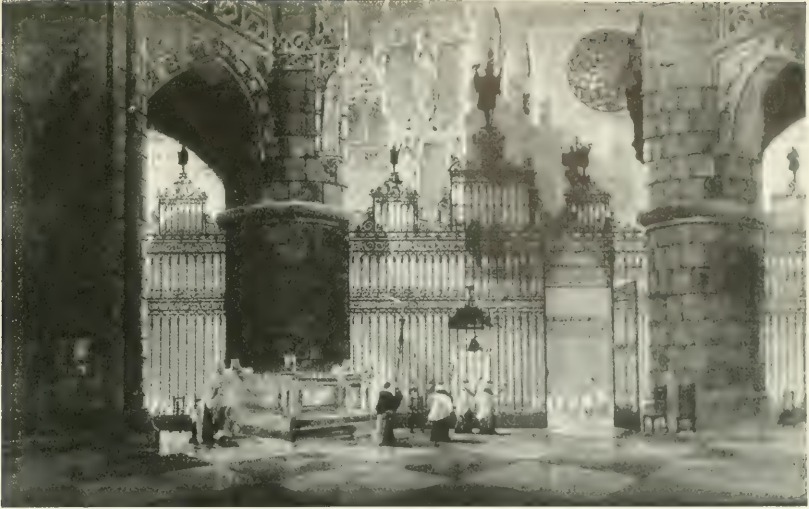
(From our own
Correspondents.)

LONDON.—The Holland Fine Art Gallery is certainly doing its best to keep up the excellent reputation which it established by its first exhibition. At present it is occupied by a fresh collection of pictures which are almost without exception admirably representative of the best effort of the modern Dutch school, and are extremely attractive as examples of sound technique and judicious expression. Nothing trivial or commonplace appears, and quite a number of the works rank as artistic achievements of the first importance. One of the most notable is a large, freely-painted sketch, *The Hearth*, by James Maris; and scarcely less worthy of attention are the brilliant colour study, *A Japanese Lady*, by G. H. Breitner, *The Cradle*, a very ably treated interior by A. Neuhuys, and the drawings of M. Bauer. Some landscapes in oil and water-colour by G. Poggenbeck, a reserved and sombre seascape by T. H. de Bock, and some smaller pictures



PORTION OF POSTER FOR "THE ONLY WAY"

BY J. HASSALL.



HIGH MASS, BURGOS CATHEDRAL

BY P. FLETCHER-WATSON

and drawings by Josef Israels, Mauve, Bosboom, and W. Maris, greatly help the show.

At the French Gallery a monumental canvas by a noted master made a centre of interest in an exhibition of very high quality. Turner's *Raby Castle, Yorkshire*, a superb example of his finest and most accomplished achievement, appeared to represent the British School at its best, and gave visitors to the gallery an excellent chance of comparing his robust method with the daintier artifices of Corot or the more formal preconceptions of Troyon. In this way, and as an illustration of the practice of the French romanticists, Corot's *Danse des Nymphes* was scarcely less significant than the *Raby Castle*; and Troyon's *Driving Geese* was equally acceptable as an avowal of one particular phase of artistic belief. The juxtaposition of three such canvases was most instructive; and as with them were shown other works of leading masters, the collection altogether was exceptionally valuable as an educational display.

The majority of our readers will be familiar with the subtlety and charm of Mr. Martin Harvey's fine performance at the Prince of Wales' Theatre of Sydney Carton in "The Only Way." A clever

performance deserves a clever poster, and this has been supplied by Mr. John Hassall. A reproduction of it appears upon the opposite page.

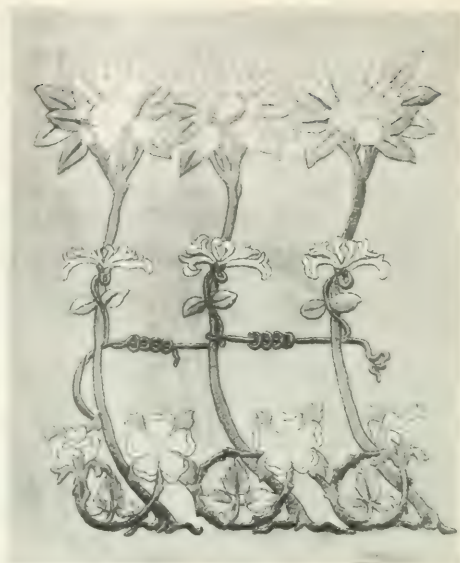
Mr. P. Fletcher-Watson, whose drawing, *High Mass, Burgos Cathedral*, is reproduced, is well known as the founder and first President of the Australian Academy of Arts, an association that has done much to spread a taste for art in the colonies. He is a sincere and skilful artist, with a sound knowledge of technical essentials, and has exhibited good work from time to time in this country.

Mr. Mortimer Menpes has, as usual, something fresh to say in the exhibition of his work which is now open at Messrs. Dowdeswell's Gallery. In addition to the portraits of Mrs. Brown Potter referred to on page 91, he is showing a few coloured etchings, among which is to be noted a very successful portrait of Sir Henry Irving, and also some pencil drawings, faintly tinted with colour, which illustrate an original adaptation of a device which was fashionable many years ago.

M. Paul Helleu is exhibiting some extremely characteristic etchings and pastel drawings at Mr. Dunthorne's Gallery, delightful examples of his

curiously artificial but extremely attractive work. Many of them are portraits of pretty children, and elegant young women whose fashionable graces he has a knack of treating most seductively. Apart from their subjects, however, these examples of his work are full of interest on account of the beauty of technical performance which they display. They are handled with consummate skill, and have in the highest degree the charm that belongs to exquisite craftsmanship.

Some very important pictures by great foreign artists have lately been on view at Messrs. Obach's Gallery—canvases by Corot, Jacque, Diaz, Rousseau, Troyon, Harpignies, and other men of like conviction. Hardly anything was included in the collection which was not marked by technical merits of the most notable kind, and the general atmosphere of the show was eminently impressive. The one picture which overshadowed all the rest was a magnificent landscape, *The Harvest Moon*, by Daubigny, one of those



EMBROIDERED PANEL

BY PHILIP AINSWORTH



EMBROIDERED PANEL

BY PHILIP AINSWORTH

superbly constructed and exquisitely understood records of nature which he could, at his best, produce with a degree of mastery that scarcely any of his contemporaries could equal. Its qualities of handling, its subtlety of atmosphere, and charm of colour, were quite superlative, and its presence in the show added a touch of rare distinction to a collection already remarkable.

Up-to-dateness is not usually a feature of designs intended for embroidery, and it is with all the more pleasure, therefore, that we give illustrations of two panels by Mr. Philip Ainsworth, which show a distinctly modern feeling.

FROM AN AUTO-LITHO-
GRAPH BY JEAN VIEBER



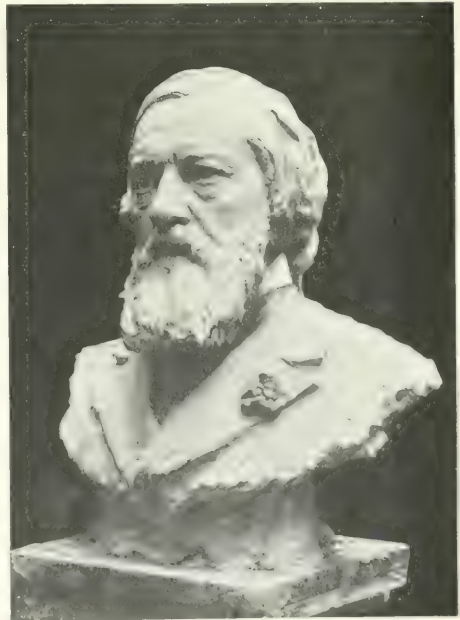


COLOURED BAS-RELIEF

BY J. R. COLTON

M. Benjamin Constant's portraits, shown during June in the galleries of the Fine Art Society, gave, as a group, a much better impression than it has been possible to derive from the isolated examples of his work which have been seen of late years at the Academy. The collection consisted of twenty-one canvases, two of which, *M. Paul Solège* and *Madame Emma Calvé*, were full lengths, and the rest half lengths or bust portraits. Perhaps the finest piece of painting in the show was the picture of *M. Le Comte Vitali*, a very strong and ably characterised study of a well marked personality; but as a dignified rendering of a refined type the head of *Monsieur Chaplain* was hardly less remarkable. The selection of subjects was thoroughly judicious, for all sides of the artist's capacity were illustrated, and examples of each of his various points of view in portrait painting were included. Within the comparatively narrow limits of the collection an excellent summary of his all-round strength was provided.

high, and will be placed in St. Augustine's Square, Bristol, on a pedestal of polished stone, with four decorative panels representing the four charitable societies of Bristol founded by Edward Colston.



BUST OF GEORGE MILNER, 1891, BY

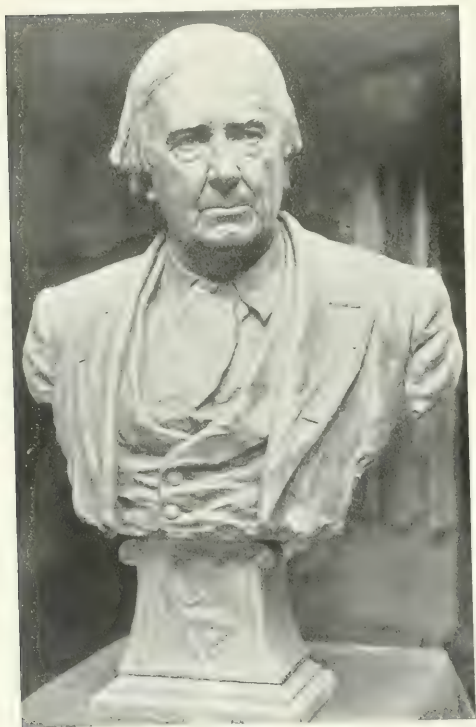
BY JOHN CASSIDY

MANCHESTER.—We have pleasure in giving illustrations of some recent work by Mr. John Cassidy, including the admirable bust of Mr. George Milner, now at the New Gallery, London, and the bust of the late Sir Charles Hallé. The statue of Edward Colston, of which an illustration is also given, is over 9 feet

Mr. J. R. Cooper's coloured bas-relief, of which an illustration is given, was exhibited at the Manchester Spring Exhibition. The subject is taken from the Canterbury Pilgrims. E. W.

BRISTOL.—The Spring Exhibition of pictures by West of England artists brought together a collection of works ranking very much higher than any previous exhibitions in this city.

Amongst those who sent pictures were Mr. Stanhope A. Forbes, Mr. Frank Brangwyn, Mr. T. C. Gotch, Sir Wyke Bayliss, and a number of other well-known painters. The Academy has now an increasing and representative membership, and appears to have quite cast off the amateurishness from which it so long suffered. A feature of the show was the Monday and Wednesday afternoon musical recitals, which



BUST OF THE LATE SIR CHARLES HALLÉ BY JOHN CASSIDY



STATUE OF EDWARD COLSTON BY JOHN CASSIDY

proved highly successful, the double claims of painting and music drawing a large throng of visitors to the galleries on those days. With their Art Union, too, the committee were most successful: they were able this year to increase the first prize to the value of £150, the picture selected by the winner being *Light in the West-Lyons Cathedral*, a delicate and beautifully drawn work by Sir Wyke Bayliss, P.R.B.A.

At last, although matters are at present in an embryonic stage, some idea of establishing a municipal Art Gallery is slowly gaining ground. Already Sir W. H. Wills has purchased a fine canvas, and is only waiting to present it to the

city till the corporation provide a place in which to hang it. At present the Bristol Academy is presenting a free exhibition to the public, local artists having come forward nobly with gifts of canvases to assist in swelling the number of pictures already in the possession of the committee; but it is felt, and justly so, that the lack of a municipal gallery in a city of this size is a standing disgrace to its inhabitants and their corporation.

and under the auspices of the architects, Messrs. Olbrich and Hofmann, well seconded by Messrs. Moser, Engelhart, and others, they contrive to give to the decorative arrangement of their building a fresh character with every new exhibition. This shows a spirit of enterprise and good judgment which cannot fail to act beneficially on the public in general. It moreover helps to stimulate the progress of the modern art of this country in a wholesome manner.



BUST OF MARK TWAIN

BY THERESA FEODOROWNA RIES

Plastic art was exhibited on a large scale by an over-life-size plaster group (by the sculptor Arthur Strasser) representing Marc Antony driving a chariot drawn by four tame lions. This large group will be executed in bronze and placed in a public square between the two National Museums on the Burg-Ring. In addition to this the monument erected to the memory of the Archduke Albrecht has been unveiled. It is an equestrian statue, of a somewhat conventional character, by Professor Zumbusch, and has been placed in a favourable position on the high platform in front of the Albertina Gallery, the famous building, containing the fine collection of drawings by old and modern masters, which was presented to the State by the deceased Archduke.

VIENNA.—In the course of the past four months there has been a succession of modern art exhibitions in Vienna. Excellent foreign art is now displayed at almost every exhibition here, but it is the home product that is steadily gaining ground and deserves particular attention.

The Secessionists are making admirable progress,

Besides these monumental plaster groups there were some interesting portrait-busts in marble, by Theresa Feodorowna Ries, a young Russian sculptor who has been living for some years in Vienna. The lady has been studying for a short time under the guidance of Professor Edmund Hellmar, whose marble bust she exhibited, besides several others, in the exhibition of the Secessionists. At the present time the artist is working by herself in an independent and vigorous style, to which some larger works can bear witness. Her strong in-



"LUCIFER." BY
THERESA FEODOROWNA RIES



"A DAY DREAM" BY
MAXIMILIAN LENZ



"GALICIAN PEASANTS." FROM
A PASTEL BY F. ANDRI

dividuality may, perhaps, be best seen in the figure of *Lucifer*, of which we give an illustration on page 128. The inscription, "Ebenbild Gottes, bist du glücklich," gives additional accentuation to the original idea of the artist.

Among the younger Austrian artists who have recently come to the front, there are three who deserve especial attention—Messrs. Maximilian Lenz, Ferdinand Andri, and Max Kurzweil. Mr. Kurzweil, after studying for some years in France, has returned to Vienna, and is now developing into a spirited and even brilliant colourist. The portrait of the artist's wife (illustrated on this page), exhibited at the last Secessionists' Exhibition, shows him at

his best. The broad handling of the brush, the fine modelling and grace of line, combined with a certain languor, expressed in the slight drooping of the head and curve of the neck, give to the picture quite a charm of its own. In regard to colouring the contrasts are very bold : a green and blue pattern of large flowers on the sofa, upon which the silk dress of shining orange spreads out its folds. This very strong orange-yellow makes the flesh tints of the extended arms and shoulders appear somewhat pale and whitish in contrast, the delicate complexion of the face being again relieved by the rich black hair. Altogether an interesting and novel piece of colouring. The artist has solved this difficult problem well.



A PORTRAIT



DESIGN FOR A NEWSPAPER COVER

BY ANTONIO RIZZI

Mr. Lenz gives what may be termed a symphony in blue in his large canvas entitled *A Day Dream* (illustrated on page 129). There is a graceful charm and a dreamy yet sparkling beauty about this work which renders it a fine piece of imaginative painting. The dancing maidens are of a distinctly Viennese type, slightly idealised into dreamland. The sky and the whole keynote of the picture is a variegated combination of rich deep blues and greens, with the white flowers delicately dotted about the meadow. The garlands of the fairies are sprinkled with gold, and the whole is cast in the fading lines of approaching twilight.

Quite of a different stamp, very true and power-

fully characterised, are the studies in pastels of Galician peasantry by Mr. Ferdinand Andri, of which we give an example on page 130. The young artist has come before the public for the first time this year with a collection of pastels, oil studies, and sketches, which betray an earnest and vigorous talent.

There was also an interesting triptych by a young Austrian, Ferdinand Dorsch, called *Ein deutsches Lied*. A fine etching by Mr. Ferdinand Schmutzer, giving a life-like study of the features of the honorary President, Mr. Rudolf von Alt, is also worthy of praise. Messrs. Klimt, Moll, Engelhart, Stöhr, Roller, and Hänisch were likewise seen to advantage in several works of original character, though not all of equal merit.

W. S.

FLORENCE.—
The Florentine
Society for the
Promotion of
the Fine Arts

has lately closed its annual exhibition of painting and sculpture. The show of pictures was unfortunately so thoroughly tainted by the merely pretty that one would have been glad of even a strident note to break the monotony. The work was for the most part conscientious, but was flat, wanting in atmosphere, quite unenthusiastic. A small picture by Giuseppe Ricci stood out, however, for truth and solidity. It is entitled *La Questua nell' Oratorio*, and is excellent in its treatment of the white dress of the *questuante*, of the white cloth on the *prie-dieu*, of the white veils of the children, shadowed and toned in the mysterious light of the church. The red drapery behind shows the same truth of light effect. The heads of the children before

Studio-Talk

whom the *questuante* stands are deliciously fresh and characteristic, each with a type of its own. This picture was first exhibited in Paris, where it received an honourable mention.

A good piece of purely decorative work is Signor Antonio Rizzi's design for a newspaper cover, with its superb white peacock standing out against a row of dark cypresses.

Among the very few works of sculpture exhibited we may note Professor Dante Sodini's bust, *Frangar*

non Flectar. It is really admirable for the bold movement of the head and neck, which might easily have degenerated into theatricality. There is a freshness of impression about the work which carries conviction to the spectator. The same artist—to whom, by-the-bye, Gladstone sat for his portrait—exhibits a medallion likeness of Queen Victoria, and an extremely well-modelled bust, *quattrocentista* in its realism, of a Florentine gentleman.

Societies seem to be epidemic in Italy just now.

The other day it was the *Corporazione* in Venice, now it is the Italian Society for Public Art, founded and established in Florence a short time ago. Its aims, however laudable, seem to an English mind somewhat rhetorically expressed. They are: (a) *to revive the love of Art by diffusing a taste for it and by promoting and elevating its cult among all classes*; (b) *to apply Art to everything that is of public utility and of common use, adapting it to the results of scientific progress and filling up the abyss between the manifestation of art and the necessities of life*; (c) *to see that artistic laws be respected in buildings, and in objects of private use whenever they are exposed to the public*; (d) *to diffuse among the public the conviction that Art is one of the principal factors of civilisation and of material well-being, and one of the most important social functions*. The order is certainly a large one. If its fine-sounding phrases mean anything, they mean that this group of artists, critics and professors are going deliberately to try to invert the order of evolution by making a people consciously artistic before



Studio-Talk

it has reached the stage of material prosperity which gives leisure for the development of its innate artistic tendencies. It is just possible, however, that by hitching its waggon to a star, this society may succeed in attaining aims less grandiose: in preventing the repetition, for example, of such a horror as the modern centre of Florence with its pretentious houses, dumpy King Victor, and colossal figures of whitewashed brick and iron keeping guard over the town which *has arisen from its ancient squalor*.

The society comprises a central committee established in Florence, composed of a Directive Council whose President is the Syndic of the city, and of five Commissions

which occupy themselves with various phases of the work set forth in the programme: propaganda,

exhibitions of ancient, modern, and industrial art, financial questions, &c. The Commissions are responsible to the Directive Council. A general assembly will be held within the first three months of each year.

It will be interesting to watch the development of the movement: to see whether it will be able to do any real good, or whether it will simply give rise to much æsthetic and superficial chatter.

I. M. A.



A PORTRAIT

BY ANTON PEPINO



"A SUMMER EVENING"

BY M. PILLSCHMANN

DRESDEN.—The German National Exhibition does not prove to have been selected with the same amount of care as the International one of 1897 (the standard of which was quite exceptionally high), but as far as arrangement is concerned it is quite equal to it. It virtually is our "Academy" or "Salon," but visitors from London are most agreeably surprised at the *mise-en-scène* here. There are no skied pictures; very often there is only one row on a line with the visitor's eye, never more than two. Artists exhibit in

groups; there is no hotch-potch of irrelevant work. The hangings of the walls and even the carpeting on the floors are tinted differently in each room, to suit the general tone of the works hung there.

The display of works of applied art is especially interesting. There are over a dozen compartments, and each is fitted up as a room in itself, containing only such articles as one would look for in that room. A staircase hall by Rose, a children's nursery by Ubbelohde and Bertsch, a bedroom by Pankok, a dining-room for a seaside or summer residence by Dülfer, and a music-room by Riemerschmied, are all worthy of commendation. These artists are all painters and etchers who have become "art-workers" for the time being.

The Exhibition embraces as many as five "one-man" shows. A. Hildebrandt, Germany's "classical" sculptor, has sent his *Luna* (for which a special little temple-like room was built), and some two dozen further works, shown together in another room. C. Seffner, of Leipzig, also has a room to himself. He has, among other things, a very successful marble bust of Klinger. Klinger is allotted a room, which contains his huge canvas, *Christ in Olympus*, two marbles, and a plaster model. Finally, Hans Unger and F. Lenbach each has a room to himself.

If the standard of the paintings as a whole was somewhat higher two years ago, it was because the method of collecting the work was better. Then Dresden sent its delegates to London, Paris, Munich, Italy, &c., each picking out the identical work he wanted. This year invitations were sent to the corporations and artists, the choice of the work being left to them.

The Karlsruhe Künstlerbund's exhibit is excellent; that and the Dresden Secessionists' are perhaps the most interesting rooms there. While unable to enumerate all the good work by Dresden artists, I should like to mention at least a few. P. Poepplmann's marble group, *Mother and Child*, attracts considerable attention. R. Sterl has contributed a portrait, a splendid landscape, and two very interesting, good-sized canvases of labourers. W. Ritter has sent three exquisite landscapes full of light, colour and sound workmanship. M. Pietschmann's four paintings are rather unequal, the most successful and sincere being *A Summer Evening*, with men bathing after sunset in a pool shaded by dark trees. G. Müller-Breslau's land-



"MOTHER AND CHILD."

BY PETER HILDEBRANDT.

Reviews of Recent Publications

scapes are excellent as usual, especially one with a woman classically draped, which proves him to be an able figure-draughtsman too.

Among the portraits, two are especially striking. A. Pepino's portrait of a lady is an admirable piece of arrangement. All the details have been cleverly selected so as to be in harmony with the purple dress of the lady, which in its turn has been chosen with singular taste to set off the head. It is a little symphony of colour. Unger's portrait of himself presents almost opposite virtues, but not minor ones. It was done in Sicily, and one can well imagine that visions of Antonello da Messina rose to his mind's eye as he worked. There is a simple straightforwardness and grandeur of style about the portrait. The sunburnt full face contrasts forcibly with the white of the jersey and the opaque blue of the background, and by reducing the scheme of light and shade to its simplest form and setting aside all strongly-cast shadows, he has succeeded in infusing admirable qualities into his work.

H. W. S.

REVIEWS OF RECENT PUBLICATIONS.

Crisantemes. By ALEXANDRE DE RIQUEUR. (Barcelona: A. Verdaguer).—This is a most exquisitely dainty volume and reflects the highest credit on the author and artist, and the printer. Almost every one of its "precious" little pages contains some design or illustration printed in colours, each one of which is fresh and piquant—the selection and arrangement of the tints being entirely harmonious and satisfactory. Lovers and collectors of artistic volumes should not fail to secure a copy of this work.

The Pilgrim's Progress. By JOHN BUNYAN. With an Introduction by the Rev. H. R. HAWES. Illustrated by GEORGE WOOLLISCROFT RHEAD, FREDERICK RHEAD, and LOUIS RHEAD. (London: C. Arthur Pearson, Ltd.).—This edition is rendered remarkable by the large amount of labour bestowed by the brothers Rhead upon the illustrations. Over one hundred and twenty important full-page compositions and border designs, the quality of which is in every respect admirable, are incorporated in the work. We could have wished that the founts of type employed had been selected with better judgment. As it is, the excellent illustrations are marred not a little by the anachronism in style between them and the letterpress. A finer quality of paper and better printing should have been accorded

to such notably good decoration. We trust, in justice to the artists' work, that if another edition of the book be called for these defects may be remedied.

Hans Andersen's Fairy Tales. Illustrated by HELEN STRATTON. (London: George Newnes, Ltd.).—Published in fourteen parts at 6d. each. The publishers may be congratulated upon this excellent edition of an ever-popular work. The four hundred illustrations are full of vivacity and charm and add not a little to the value of the book.

Ornament in European Silks. By ALAN S. COLE. (London: Debenham & Freebody.) Price 32s. net.—The ornamentation of tissues from an historical no less than an artistic point of view is a fascinating subject, especially so when the work of the Saracenic, Sicilian, and Venetian periods are under discussion. The decorative value of the work produced in the twelfth, thirteenth, fourteenth, and fifteenth centuries has probably never been surpassed, and the characteristics of design in those periods cannot be too well known to the ornamentist. Mr. Cole has succeeded in bringing together in this book a large number of illustrations of excellent examples of old brocades and embroideries, respecting which he discourses with the intimate knowledge of the subject which he is so well known to possess.

The Life of William Morris. By J. W. MACKAIL. (London: Longmans, Green & Co.). 2 vols. Price 32s.—Mr. Mackail has succeeded in producing a most readable and valuable biography of the well-known poet, socialist, and decorator. Not only has he worked most conscientiously to gather every possible item of information that could be of service in forming a correct estimate of the life and character, aims and abilities, of this notable Englishman, but he has so selected and woven his facts together as to compel the interest of the reader, and to lead him fascinated from page to page as by a romance.

William Morris was an enthusiast whose efforts were directed to carry out, untrammelled by conventionalities, the bent of his inclination. Intended for the Church, his innate love of art, fostered by his friendships and surroundings at Oxford, determined him to abandon the career that had been selected for him and to adopt that of architecture. From architecture he soon wandered into painting and poetry, and finally discovered a vacancy in the professions which he was well fitted to fill—that of decorator. The decorator forty years ago, was, strictly speaking, a trader in whom the qualifications

Awards in "The Studio" Prize Competitions

of the artist were but rarely present. It lay with Morris more than with any other man of his time to perceive the possibilities of the craft and to raise it out of the ruts of commonplace commercialism into a fine art. That he carried that art to a supreme height can scarcely be claimed for him; but that his example rendered it easier for others to surpass him in their efforts in the right direction must be evident to all. A greater debt is due to Morris than is commonly realised at the present day; but when the civilising spirit of art and its universal application shall be recognised at its true worth by the people at large, then will the pioneer efforts of this remarkable man receive the attention and praise which are their due. Mr. Mackail has done a good work both for present and future generations in chronicling with so much sympathy the life of William Morris, and we can most cordially recommend his volumes to the attention of our readers.

The Chiswick Shakespeare. Illustrated by BYAM SHAW. (London: George Bell & Sons.) Price 1s. 6d. net per volume.—We have received the first two volumes, "The Merchant of Venice" and "Hamlet," of this most dainty edition. The type is readable and well printed, the illustrations are happily conceived and suitably executed in harmony with the text. The title-pages by Mr. Moira are quaintly appropriate, and the design in gold upon the green cloth cover is attractive. But a few years ago such volumes would have been deemed worthy to be considered *éditions de luxe*. To-day the low price at which they are offered to the public alone prevents them being so regarded.

Shakespeare's Sonnets. Illustrated by HENRY OSPOVAT. (London and New York: John Lane.) Price 3s. 6d. net.—Mr. Ospovat's name will be familiar to readers of THE STUDIO as the author of some particularly well-conceived and well-drawn designs for book-plates which have been presented from time to time in its pages. That he should turn his attention to the decorative illustration of books has been felt to be a foregone conclusion by those who have watched the progress of his work. His first serious attempt in that direction is, we believe, in the volume now before us. His task has been by no means a light one, but he has accomplished it with excellent judgment and right feeling. His drawings are not merely technically good; they have been inspired with true poetic sentiment. We think we can discern a great future for this young artist and we shall look forward with pleasurable anticipation to his further efforts.

A AWARDS IN "THE STUDIO" PRIZE COMPETITION.

DESIGNS FOR POTTERY WARE.

(A XXXIV., XXXV., XXXVI.)

The awards in these competitions will be announced in a future number.

DESIGN SYMBOLICAL OF "PEACE."

(B XXXVI.)

The FIRST PRIZE (*One guinea*) is awarded to Pooscat (Ida F. Ravaisson, 31 Greville Road, Kilburn, N.W.).

The SECOND PRIZE (*Half-a-guinea*), to M. S. T. (May Seddon Tyrer, Southam Villa, Prestburg Road, Cheltenham).

Honourable mention is given to the following: *Effem Jay* (Frank Jones); *Makvolio* (Olive Allen); *Art et Liberté* (Franz Galliard); *Shanghai* (S. Ruth Canton); and *Veset* (Ernest Köie).

SPECIAL COMPETITION FOR BRITISH COLONIES.

A LANDSCAPE.

The FIRST PRIZE (*Three guineas*) is awarded to Purakanui (Peter McIntyre, Koikorai, Dunedin, N.Z.).

The SECOND PRIZE (*Two guineas*) to Bunge-worogorai (Martyn Roberts, Gladstone Road, S. Brisbane, Queensland).

The THIRD PRIZE (*One guinea*) to Scallywag (Frank Brookesmith, 84 River Street, South Yarra, Melbourne).

Honourable mention is given to the following: *Flop* (Percy F. Hockings); *N. A. C.* (M. Emily Carr); *Saki* (Isabel McDonald); and *Tepi Laut* (E. Lorenz Meyer).

STUDY OF A FISH.

(C XXII.)

The awards in this competition are unavoidably held over.

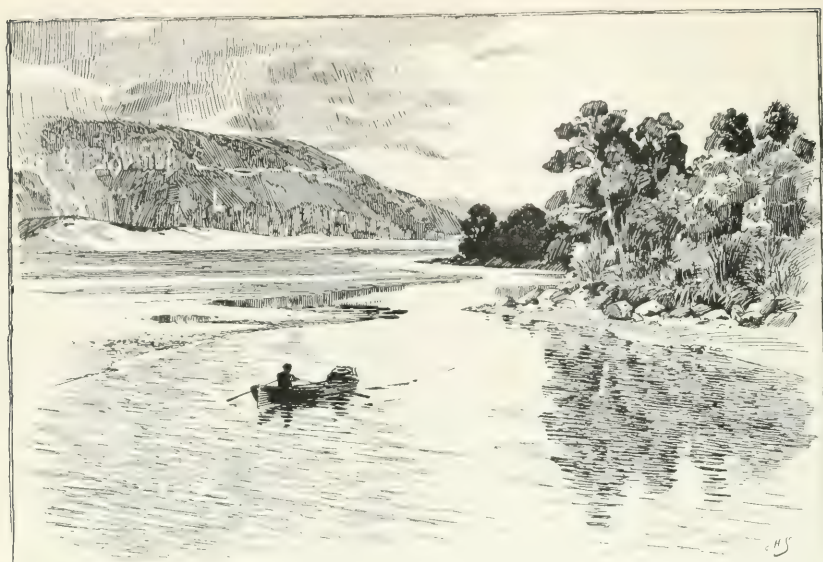
(D XX.)

The FIRST PRIZE (*One guinea*) is awarded to Ruth (Miss C. W. Ellis, Summersburg, Shalford, Guildford).

The SECOND PRIZE (*Half-a-guinea*) to Achtung (W. S. Corder, 4 Rosella Place, North Shields).

Honourable mention is given to the following: *Clodhopper* (R. J. Haines); *Duffer* (Nellie M. Paula); *Falcon* (Hugh Price); *Hops* (Caroline H. Genmer); *Jalp* (L. Didier des Gachons); *Kennaquhair* (Miss Christian H. Curle); *Pretty Poll* (Seymour Conway); *Sweet Pea* (Pauline Rochussen); *Totenhaem* (James P. Jones); and *Viaggiatore* (Miss Moore).

Awards in "The Studio" Prize Competitions



Purakanui

FIRST PRIZE (SPECIAL COLONIAL COMPETITION)

"PURAKANUI"



SECOND PRIZE (SPECIAL COLONIAL COMPETITION)

"BUNGWORGORAI"

Awards in "The Studio" Prize Competitions



"M. S. T."

SECOND PRIZE. (COMP. B. XXVII.)



"M. S. T."

FIRST PRIZE. (COMP. B. XXVI.)

THE LAY FIGURE ON LOCAL PATRIOTISM.

“THE absence of local patriotism, by which I mean pride in one's own county, town, or village, is to me one of the most deplorable outcomes of centralisation. Art has been a great sufferer from this cause. It has destroyed its individuality,” said the Lay Figure.

“Well, you can't go back to the Heptarchy, nor abolish steam locomotion,” said the Man with a Clay Pipe, “and as for picture shows nothing could be more ghastly than these county exhibitions.”

“That is exactly my complaint,” exclaimed the Lay Figure, “they are generally ghastly enough, but they needn't be. If, for instance, the men born in any given county, or who by living and working in it have made it their own, would be true to it and send of their best to a local exhibition instead of sending the sweepings of their studios, each county, or at all events a large proportion of them, might have annual shows which would keep up a high standard of art in every centre.”

“But,” said the Man with a Clay Pipe, “a prophet hath no honour in his own city, and again, a painter must get his stuff to London to put it to the test of comparison and competition with the art of the whole kingdom.”

“Of course he must,” answered the Lay Figure, “but I am thinking of painters whose work has been put to this test. Moreover, loyalty to the district which has given a painter his inspiration is not even strong enough to induce him to send of his best to county exhibitions held in London. The Surrey Art Circle, with some notable omissions, has a large percentage of the ablest painters living in Surrey. I have just seen its exhibition, and find that not more than three or four members have had the decency to send representative work. Now, some of the foremost landscape painters in the country are permanently settled in Surrey, Sussex, and Kent, and yet, neither locally nor in London, is it possible to get a good show from any of these counties, either collectively or individually.”

“No, and I don't believe you ever will. Painters get very little local support, and least of all in the home counties. Moreover, you cannot regard art as a local affair at all. Cricketers, pugilists, stock rears, are different. You can get local patriotism in sport and agriculture, but not in art. Again, the difficulty lies deeper. Whenever, save in one notable instance, did you get artists to combine

permanently? All my recent attempts have been gloomy failures and I can explain to you the reason.” The Art Reformer was warming to his subject, but the Lay Figure pulled him up abruptly.

“That,” he interjected, “is opening up quite another subject, and before we go into it I should like to make my meaning plain. There can be no doubt that men, and especially landscape men, who, whether it be true or not that a painter takes away from a scene, as a reader from a book, what he brings to it, must owe something to the place which has housed him. If you dispute the inspiration, he at least owes the physical facts upon which he has based his pictures to that place. But when I complained of the lack of local patriotism in the art world, I meant something deeper. It is not only that the old spirit is dead or nearly so, which made men take a deep interest and pride in the beautifying of their own towns and villages, but they have lost all interest in preserving what of natural, archaeological and artistic beauty may belong to it.”

“That,” said the Journalist, “is not so bad as it looks. The various societies for the preservation of ancient buildings and so forth — there are half a dozen of them — concern themselves from the great centre with these matters, because nowadays men go out to seek universal beauty instead of being contented with a modicum of it at home.”

“Exactly the trouble,” said the Lay Figure, “and exactly my point. They don't care about beauty as an abiding presence, but regard it as a thing to be put on and taken off like ‘Sunday best.’ Each man, according to his lights, should attempt to beautify his immediate surroundings and conserve what of beauty has come down to him. As for artists if they would be loyal to the place which shelters them, instead of hurrying to London and throwing their offerings into the great cesspool which obscures them, the world would be a far happier and more beautiful place to live in.”

“To hear you talk,” growled the Man with a Clay Pipe, “one would think all artists were arch-angels, and produced works of art simply for love of humanity. It is not so. They all have to live and find a market for their work. Nobody has the courage to buy *English* work save from big official shows. That's the case in a nutshell. Local patriotism is all very well, but it doesn't pay.”

THE LAY FIGURE.



"FERME EN ZUID-BEVELAND"
FROM AN OIL PAINTING BY
EMILE CLAU'S.

THE WORK OF EMILE CLAUS. BY GABRIEL MOUREY.

AMONG the few living artists in whom Belgium takes pride, and who bear aloft in foreign lands the banner of Flemish art, at a time when artistic cosmopolitanism is steadily weakening the fertile influence of local tradition; among the artists whose characteristic talent and temperament deserve to be more widely known and appreciated beyond the borders of their native land, a foremost place is held by Emile Claus.

It is to artists such as Claus that Belgium owes the enviable position she holds in the modern art movement. Few as they are in point of actual numbers, they may be considered relatively numerous when the comparative insignificance of Belgium, both geographical and political, is considered; and thus their admirable little country has become one of the most active art centres of the world, capable of holding its own, by virtue of its enlightenment, its vitality, its originality, against all comers. "No art in Belgium. It has left the country." So wrote Charles Baudelaire. The words were unjust in 1865, and were he alive to-day the author of "*Fleurs du Mal*" would not dare to repeat them now. Belgian art needs no defence. It has fought its own independent way, and is now recognised, admired, and envied all the world over. Belgium itself was hardest to conquer, for "a prophet is without honour in his own country"; but when Vienna and Berlin, and Munich and Venice, and even Pittsburg, had showered their highest distinctions on the Belgian sculptors and painters, whose works had aroused only a passing curiosity in Brussels and Ghent and Antwerp, the public discovered it was time to be

proud of these men; and this fact once recognised, appreciation soon became general and enthusiastic.

Emile Claus was born at Vive-Saint-Eloi, in Western Flanders, in 1849. His father—Emile was the sixteenth child—kept a grocery and provision shop by the weir on the Lys, his customers being chiefly the boatmen passing to and fro. This was not a very favourable soil for artistic instinct, but the boy was hardly out of long-clothes before he determined to become a painter. By way of a start his worthy father, proud at the child's ambition, sent him off to a friend of his at Lille to learn—the pastry business! Confectionery may be an art, but Emile Claus thought otherwise. After ten months of apprenticeship he could stand it no longer, and announced to his father that rather than continue at the work he loathed he



EMILE CLAUS

THEYRE & KORTBEEK

Emile Claus

would run away, and go, on foot if need be, to Paris, Art's own capital! A few days later the boy was back in his native village; a compromise was effected, and the unsuccessful pastrycook was allowed to devote part of his time to the study of drawing and painting. But not for long. His father's next idea was to make him a watchman on the railway between Ansegghem and Ingelmunster; but so indifferently did he look after the workmen placed under his protection that he was incontinent sent home—with many thanks! Another brief period of liberty, and then Emile was told off to assist one of his brothers-in-law, who was in the linen trade. It was no good; he had not the least inclination for serious, profitable work. They sent him to Ghent. He promptly made his way to Bruges, where he spent his time

wandering through the ancient streets and along the canals, delighted to watch the reflections in the still waters of the Lac d'Amour, or to gaze at the churches and art galleries. Would he ever be good for anything, beyond daubing every available piece of woodwork with his incoherent brush? Finally it was decided that at all cost he must be sent away to earn his living alone, and Strasburg was chosen as the place of exile.

But Providence was at hand. Peter Benoit, the musician, as was his custom every year, came for a few days to stay with his parents, who lived at Vive-Saint-Eloi. He chanced to notice some of the young painter's despised works, and, like the true artist he was, saw at once that, despite their ignorance and their want of skill, they were inspired by a true artistic temperament. He con-



"A L'OMBRE."

BY EMILE CLAU'S



"LES DEUX BOSSUS." FROM A
DRAWING BY EMILE CLAUS

Emile Claus

vinced Emile's mother that she ought to send him to the Antwerp Academy. As for the father, they would use a little strategy with him, in order to gain his consent. As soon as he was back in Antwerp, the good-natured musician wired to "Emile Claus, artiste-peintre," as follows: "The director of the Royal Academy wants you. Peter Benoit." The astonishment caused by the arrival of this official missive may easily be imagined. After a long discussion the family at last resolved to let the boy go, in deference to the desire of so exalted a functionary, and he was at once summoned to appear. Said his father: "Your mother and I have decided to send you to Antwerp to study painting. Here are a hundred and fifty francs; and remember you won't receive a penny more from me. Now, be off."

You should hear Claus tell the story himself, in his own picturesque words; hear him recount how he left home and reached Antwerp; how he spent several weeks in the studio of Jacob Jacobs, whither he had been sent by de Keyser, whose free pupil he was at the Academy; and how, at the end of his resources, he had to earn his daily bread

with Joseph Geefs, the statuary, filling up his time by colouring the *Chemins de la Croix*, which were the sculptor's speciality. He worked all day long, and at night gave drawing lessons in order to be able to keep up his studies at the Academy.

"Despite the influence—the terrible, inevitable influence—of the classic formulae, from which no one can escape, I had," says Claus, as he recalls these bygone days, "preserved from my free life in the open air, a deep love for all that was real. Outdoor scenes, however commonplace, scenes palpitating and vibrating with life and air, interested me infinitely more than the contemplation of the models, no matter how lifelike, stuck in conventional attitudes, which we were made to copy in the cold light of the workrooms. But I was afraid, overawed by the celebrity, the high position, of my masters. By myself I was brave enough, but with them I grew timid. They continually talked to us threateningly, as though we were children, of the punishments in store for those who should not remain all their lives faithful to the immortal traditions of the glorious School of Antwerp; and when I roamed on Sundays in the delightful country, and



"LA BASSE-LIE"

(By permission of M. Max Baerzel)

BY EMILE CLAUS

"EN FAMILLE" FROM A
DRAWING BY EMILE CLAU'S.



Emile Claus



"LE RETOUR DU MARCHÉ"

(By permission of M. S. Schiedinger)

BY EMILE CLAUS

was seized with a mad longing to paint the sweet fresh scenes around me, the vengeful shades of Rubens and Van Dyck would suddenly appear before my imagination, like Banquo's ghost before Macbeth. These were the scarecrows with which the professors at the Academy drove away our fancies. However, I was secretly engaged on a *Porteuse de Pain*, a somewhat unacademic subject, as you may imagine. As a precaution my model was careful to take off her big boots before entering the studio. But all in vain! De Keyser discovered me one day in full perpetration of my crime. While congratulating me on my work, and encouraging me with extreme kindness, he nevertheless brought before my eyes the vengeful spectres of Rubens and Van Dyck, concluding with the recommendation to devote myself seriously to the task of competing for the Prix de Rome. I was weak enough to promise, but soon repented of what I had done. On my way home I strolled along the quays of the Scheldt. It was a lovely sunny afternoon. Everything was glowing with life; and my true self revived at the sight. Directly I got home, and while still under the influence of the magic scene, I wrote a letter to

my master, telling him not to count on me, as I had decided not to enter for the Prix de Rome. I forget most of the reasons I urged in justification of my action, but I remember my letter ended with the words, 'I cannot, I will not, paint Greeks and Romans.' That was the end of it. I was free."

Free he was, certainly; but it needed years of labour and rare strength of character to rid the young artist of the adverse influences which had beset him, and to free him from the academic yoke under which he had groaned. The works of Emile Claus in his first manner—that is, those produced between 1874 and 1889—show a state of conflict between his own temperament and the methods of expression imposed on him by his instructors. This antagonism resulted for the most part in failure, sometimes in semi-failure, never in absolute success. The taste of the day was all for *genre* pictures, anecdotal subjects, character scenes, treated conventionally in colours not less conventional. Nevertheless, Claus was at this period one of the most popular of Antwerp painters. Apart from his subject pictures, *Richesse et Pauvreté*, *Le Chemin des Ecoliers*, and others, he executed numerous portraits. In fact he became

Emile Claus

the children's portrait painter of Antwerp. He was ingenious enough to paint them in costume, and all through the winter his studio was thronged with pierrots and toreadors, milkmaids and snow fairies, marquises and Cinderellas, whose trappings of satin and velvet, gold and muslin, attracted his clever brush.

In 1879 Claus made a long stay in Spain and Morocco, but, alas! the works he brought back were of the traditional Oriental kind, lacking in delicacy and luminosity, and full of hard contrasts. His pictures were clever enough in their way, for, at any rate, he was an artist to the finger-tips. But they had no originality, and were obviously produced under the influence of the style of Charles Verlat. However, a change was at hand, and his famous *Combat de Cogs en Flandre* (1880) showed him in a new light. Although, to a certain extent, he remained true to the antique methods in which he had been trained, there was evident in his work a striving after truth and a remarkable keenness of vision. This last-named picture is a

beautiful piece of realism, the various types standing out in infinite variety of temperament, and expression, and attitude, and gesture. This picture may be said to have ended his first manner, for from this date began the course of evolution which ultimately resulted in the brilliant manifestation of the artist's real personality, before which every one bows respectfully to-day.

Great as had been his success in Antwerp, Claus, in 1883, changed his style completely. At last his eyes were opened, and he realised the barrenness of all his previous efforts. Despite the manifest danger, Claus never hesitated. His first impressions were those implanted in him in his native place, and thither he repairs, leaving Antwerp and all his successes behind him. Once home, he cuts himself off from the past, provides himself, so to speak, with another vision and another palette, learns to handle his brush in another manner, looks around him, studies for himself, trains his eye methodically, and seeks to penetrate the mysterious laws of light. Picture him, in the midst

of Nature, like a man of primitive times, regarding all around him with an ingenuous simplicity, purged of all the conventional ideas which, for so many years, had sullied and deformed it. He works unceasingly from morning to night, bending over his canvas like a labourer on the soil, and little by little the veil is lifted.

From stage to stage he progresses—*La récolte du lin* (1883); *Ferme en Flandre*; *Matinée de juin* (1884); *Quand fleurissent les Lychnis* (1885); *Profitant du vent* (1886); *Le vieux Jardinier* (1887), now in the Liège gallery; and in the same year *Pique-Nique*; *Soleil couchant*; *Sarcleuses de lin en Flandres*, at present in the Antwerp Gallery; *La vieille Lys* (October 1888) and *Après le travail*; *La Rentrée des Vaches* (1889). With each successive work his style grows broader and more supple, approaches



"PONTON D'AFSNÉ"

BY EMILE CLAUSS

Emile Claus



"LE VILLAGE DE DEURLE"

(By permission of M. Samuel)

BY EMILE CLAUS



"QUAI À VEERE" (ZELAND)

(By permission of M. Samuel)

BY EMILE CLAUS

Emile Claus

nearer to absolute freedom of execution, with increased originality and sentiment. At last he has thrown off the old academic shackles, and begins to break new ground for himself, as in his *Le récolte des betteraves en Flandre*, by which he was represented for the last time at the Salon of the Champs Elysées in 1890. This vast canvas, crowded with figures full of characteristic attitude and gesture, showed clearly how great his advance had been.

Henceforward Claus triumphed of himself, by himself. His old supporters refused to follow him any longer, and once more he became, so to speak, the beginner before whose works the masses pause in hesitation, waiting the authoritative order to praise or to blame.

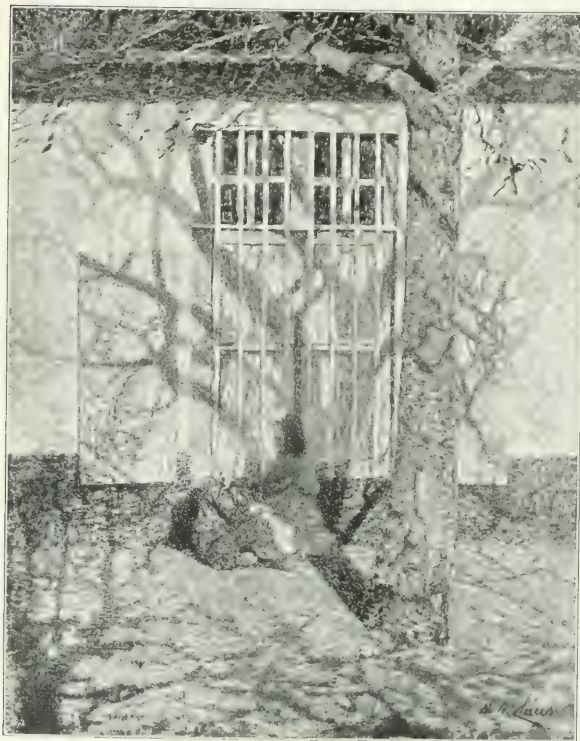
In the following year (1891) he began to exhibit at the Champ de Mars, where each year since he

has astonished us with the steady, healthy growth of his talent. How great the difference between the old things, like the *Combat de Coqs*, and these *Façades ensoleillées*, this *Quai de Veere*; *La Barrière*; the *Retour du Marché*, or this *Ferme en Zuid-Beveland*, now reproduced, which gives a good impression of his colouring, and is one of the most exquisitely luminous of his pages.

Wonderful the art with which he seizes the play of light on these broad tracts of land which, treated by most other artists, would be dull and monotonous, but under his loving touch are full of incident and beauty, with their sunny horizons, their red-roofed houses, their tall windmills, their herds of cattle grazing idly on the banks of the Lys, with the boats passing to and fro on the peaceful waters.

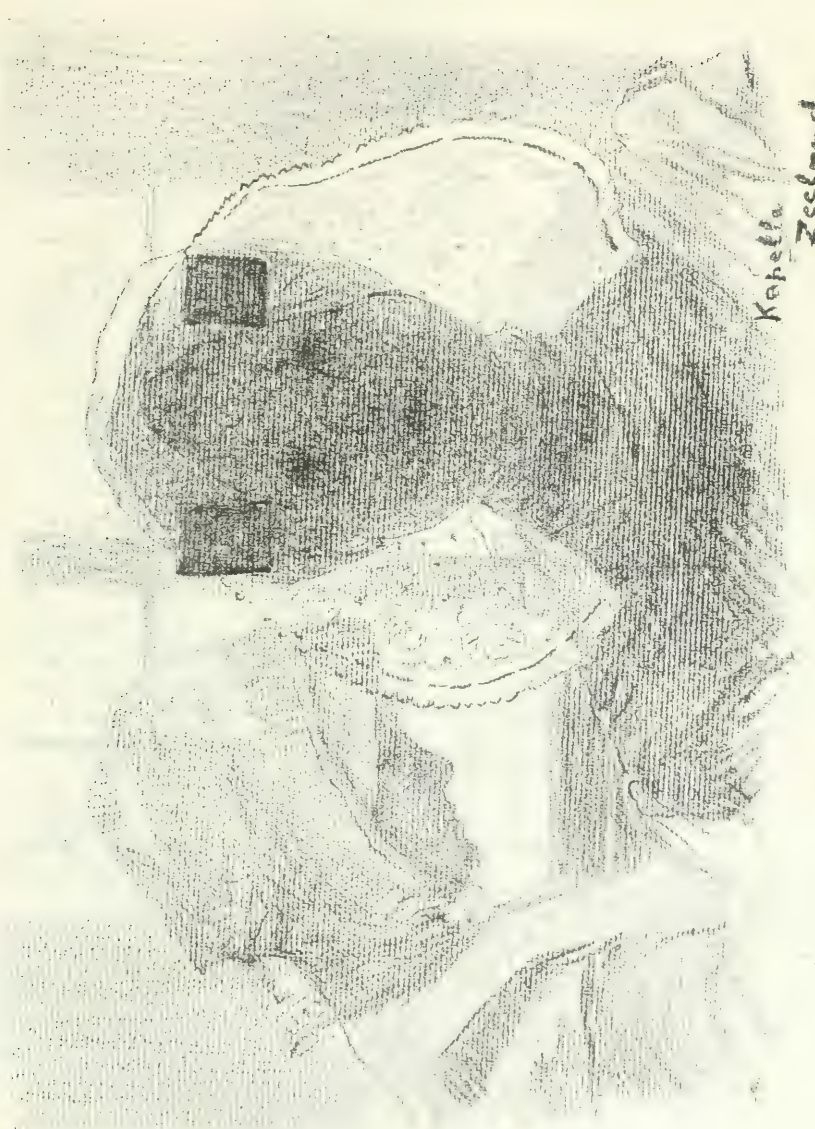
By dint of perpetual contact with Nature Claus

daily enlarges his range, ripens his sensibility, increases his means of discovering fresh effects and experiencing new impressions. Thus he has become one of the most able and versatile of out-door painters, and has acquired moreover a freedom of execution equalled only by his clearness of vision. The artist whose academic tuition had taught him to paint all things according to fixed rule in the studio can now do absolutely nothing unless it be direct from Nature. Even his largest canvases are composed in the open air, under the shade of a sort of tent, or on a boat in summer-time. In the winter he sits at work with his feet in the snow, if need be. In his studio I saw recently certain snow studies commenced more than three years ago, but left unfinished because no snow had fallen in that district meanwhile. Such is his honesty, such his respect for Nature! Claus was



"FAÇADE ENSOLEILLÉE"

BY EMILE CLAUS



Kapella

Zeeland 96

"FEMMES DE KAPELLE" (ZEELAND)
FROM A SKETCH BY EMILE CLAUSS



"FEMME DE KAPELLE" (ZEELAND)
FROM A SKETCH BY EMILE CLAUS

Emile Claus

once asked in my hearing what he thought of his own work. "I don't think about it at all," he replied. "I paint with all my soul in my work. I look on Nature simply and ingenuously, and I strive, without prejudice, to reproduce her infinite beauties to the best of my power. Nature leads me on, a humble slave, captive and mystified. Never can I sufficiently adore her, never can I bend the knee to her with the respect she deserves!"

None but a Flamand could seriously use such language. And Claus has indeed all the richness of temperament, all the abundance and fertility, all the strong sap of his race. Like the Flemish masters of old, he works in sheer delight, in absolute sanity. There is nothing maudlin, nothing unwholesome about him; even in his most delicate moods he remains strong and virile.

Thus, as we have seen, his personality springs direct from his love of the native soil. This sentiment it is which animates him now as it did at the time when he was strong enough, in face of great temptation, to resume full possession of himself and all his faculties. What an artist and what art we should have lost, had he been weak enough to succumb!

In the old days he was accused of being an

"impressionist," and such he is to a certain degree, just as any one may be without disrespect to the glorious traditions of the painter's art. He is an impressionist to this extent—that he possesses the gift of *feeling* with the utmost keenness the true meaning of Nature in all her manifestations; while he is bound by no rule, subject to no formula, in his endeavour to interpret that meaning on his canvas. But, unlike most impressionists, he has the rare capacity to know how to choose his impressions, to test them to the uttermost, and never to rest until he has translated them to his full satisfaction, disdaining the haphazard attempts which are sufficient for the majority of modern landscapists.

Impressionist! One need feel no surprise that the superficial observer dubs him thus; for nowadays every painter whose work is luminous and bright, and devoid of bitumen, earns and deserves the title! The truth is that Claus, without adapting his style to any special method, is mainly concerned that his works shall be as full of atmosphere as possible, that his touch shall be as free and his colour as pure as he can make them. Thus he achieves that remarkable freshness of tint, that brightness of colouring, which constitute one of the chief charms of his art.

So much for the work of Emile Claus. A word



"SARCLEUSES DE LIN"

(In the Antwerp Museum)

BY EMILE CLAU



"SOLEIL COUCHANT." FROM A
DRAWING BY EMILE CLAUS

in conclusion as to the man himself. Remote in his rural retreat, he is out of the hurly-burly of the world of art. Yet at times there will reach him an echo therefrom, some news of one of his successes at some far-off exhibition, it may be Venice, or St. Petersburg, or Berlin, or Vienna, or Munich, or Paris. As he reads the enthusiastic appreciation he smiles, and, shrugging his shoulders, simply remarks, "That's all right—now to work!" And off he goes on his bicycle, bound for some neighbouring farm, to resume his work on an uncompleted canvas. He has always five or six on hand at various places, in order that no time may be lost when some special effect is obtainable. From five to eight in the morning the sun will be propitious for one subject; another cannot usefully be touched until later. Thus he works on, now here, now there, never at rest. The sane, purposeful life of the man is written in his face. He is a happy worker, enthusiastic, and garrulous with a charming garrulity clothed in language forceful and picturesque. He looks on life with keen, clear vision, as on a landscape he is about to paint.

As I think of Claus, I see again his pretty little white house with the green shutters, and the wide windows opening on the rich expanse of meadow land, with the Lys winding through. Astene is the name of the nearest village, and "Zonnenschyn"—"Sunshine"—that of the white house. It is, indeed, a house of sunshine, a home of art and

friendship, a hospitable resting-place in Nature's centre, in the very heart of life!

GABRIEL MOUREY.

SOME COUNTRY AND SUB-URBAN HOUSES DESIGNED BY ERNEST NEWTON.*

If the work of the handful of artists who represent to us the rather fatuously nicknamed "New Architecture" ever comes to be considered as belonging to the "style" of the nineteenth century, one can imagine the "new" critic characterising it as the "style of negation." To breathe to Mr. Ernest Newton, for instance, the very word "style" is to provoke an outburst of righteous indignation against those blind leaders of the blind who can conceive no architecture that cannot be safely and obviously ticketed with the name of some bygone century or period. It is the link which binds together this little band of enthusiasts, whose work is otherwise as a rule unrelated, this hatred and despal of historical style. An archaeologist, say they, with convincing earnestness, is one thing, an architect is, or, at any rate should be, quite another. Of course this theory of negation may, like most theories, be carried beyond its due

* Some of Mr. Ernest Newton's large country houses were dealt with in an article published in *THE STUDIO* for April, 1898.



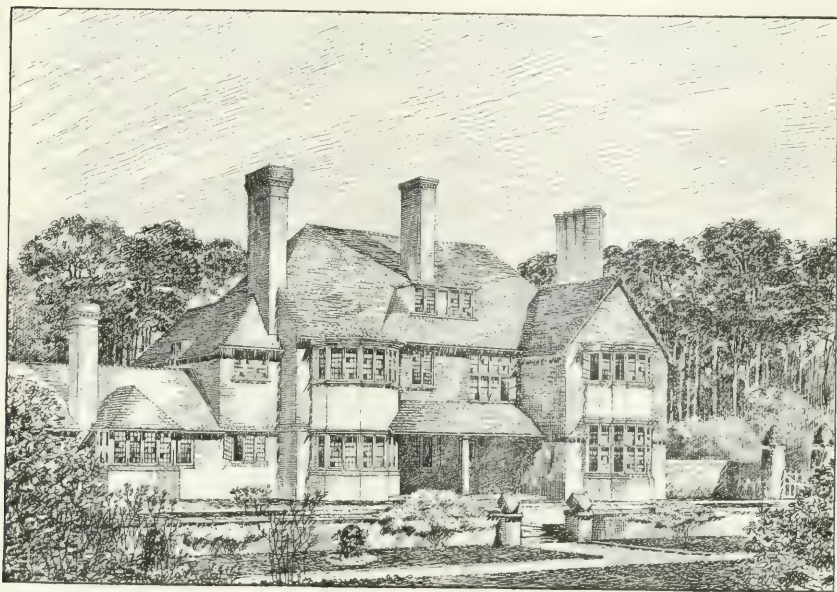
"VENT ET SOLEIL"

BY EMILE CLAUS

Ernest Newton

and fitting bounds. It is, after all, not enough to "leave out"; there must be something to "put in." Here we touch on a very vexed question, either side of which has its distinguished supporters, though, as by different routes they reach the same point of practice if not of theory, it would seem as though the interest of the controversy were purely academic. The point is this: shall the "something to be put in" be like the German's camel—evolved from the artist's inner consciousness, or shall he lose no opportunity of studying the work of those who have gone before, and throwing away deliberately all that is likely to cramp and confine his imagination, forgetting, as it were, the definite expression, but holding fast to the vital and informing principle, stamp the result with the seal of his own individuality? Judging from his work, one would feel inclined to assert that Mr. Ernest Newton would place himself in the latter category. Absolutely styleless, in the offensive meaning of the word, his work nevertheless exhibits at every turn the cultured taste of one who, while eschewing the built-up sentence, yet makes deft use of the words of his predecessors. But the man himself will not listen to what he regards as a

heresy. "It is the sketch-book and the drawing-board," he says, "which are responsible for the worst in modern architecture. In dealing with my own pupils, I warn them against manacng themselves with the fetters of bygone style. I discourage the archæological side of their talents, and warn them that what they have to do is to *build* not to *draw*. If the architect would only look upon himself as a builder and not as a draughtsman, what much better and more honest work he would do! I remember a very noted architect, now dead, whose work we all admire for its very eclecticism, saying to me that he wished he could forget completely all the old work he had seen, sketched, or measured. He found it a hindrance rather than a help. Of course some men are artistically strong enough to accomplish this by mere force of will, they will not *let* themselves be influenced by their memories. But such men as this are the exception rather than the rule, and, on the whole, I think it is better for the student to remain in wilful ignorance of the styles of the past. After all, it is an old and never-ending topic this, and like so many questions affecting the practice rather than the principles of



HOUSE AT SUTTON COLDFIELD

ERNEST NEWTON, ARCHITECT

Ernest Newton

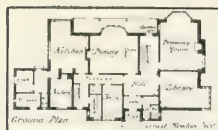


HOUSE AT BENTLEY
ERNEST NEWTON, ARCHITECT



HOUSE AT BENTLEY
ERNEST NEWTON, ARCHITECT

Ernest Newton



A House at Cambridge



HOUSE AT CAMBRIDGE
ERNEST NEWTON, ARCHITECT

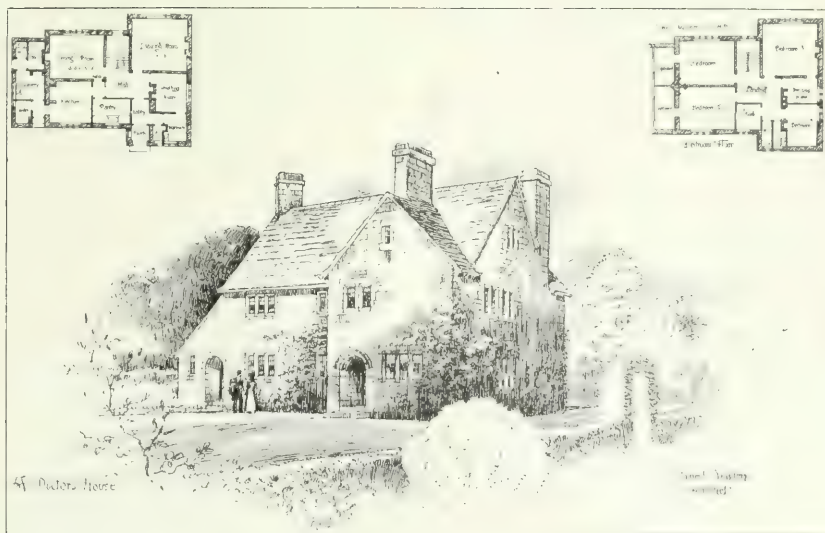


HOUSE AT BURLEY, YORKSHIRE
ERNEST NEWTON, ARCHITECT

Ernest Newton



HOUSE AT WINSLOW, DULLS
ERNEST NEWTON, ARCHT. & BLDG.

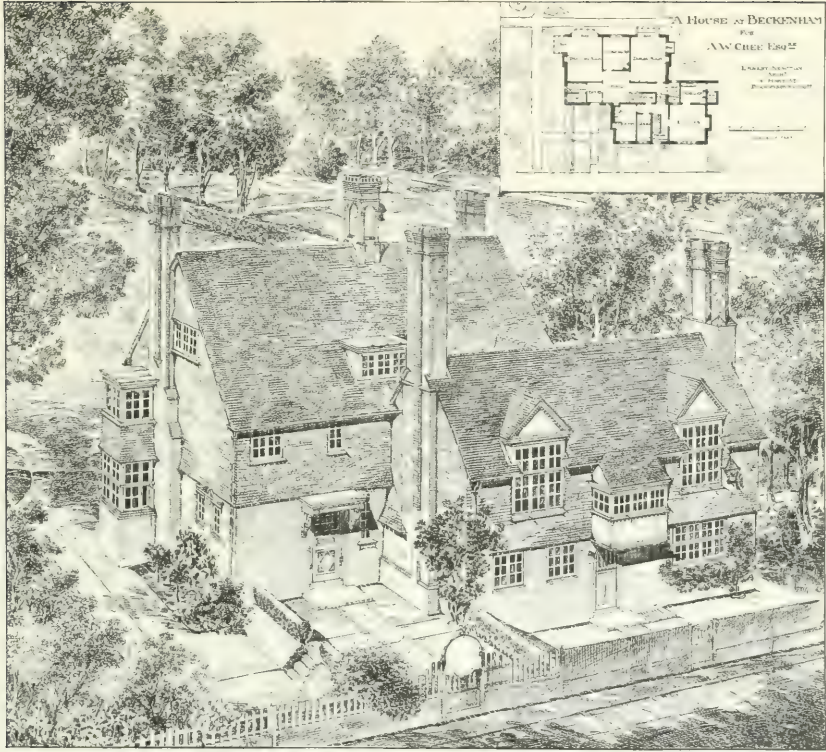


A DOCTOR'S HOUSE
ERNEST NEWTON, ARCHT. & BLDG.

an art, it is only to be satisfactorily settled on the 'solvitur ambulando' principle."

In a former issue of *THE STUDIO* some of Mr. Newton's large country houses were illustrated. There is, however, the country house of more modest proportions, too large to be called a cottage, not large enough to be termed a mansion. It is a form of building peculiarly characteristic of England, and one in which one expects national characteristics and genius to be suggested and displayed. This very spirit and feeling dominates in a marked manner the whole of Mr. Newton's work. One's first broad criticism on these country houses is that whatever they may be, they, at all events, are essentially and markedly English. They suggest in some subtle fashion the very spirit of the trim, peaceful, opulent, if the term may be used, typical English landscape of the home counties. In art it is often the apparently simple and easy task that presents more difficulties than that which at first glance seems the harder of accomplishment owing to its very magnitude, and so the architect will tell one that it is the small house rather than the stately mansion that taxes his skill and ingenuity. No one can deny that Mr. Newton has, at all events, solved this problem of the country house of moderate dimensions with something closely approaching finality. In the first place he has triumphantly saved himself from shipwreck on those most dangerous of rocks, "picturesqueness" and "quaintness." A drive or bicycle-ride of twenty miles or so through any residential country district of England cannot fail to impress one with unmitigated horror of that large, and it would seem popular, school of architects who delight in so-called quaintness of design, uneasily cut-up sky-lines, insistent chimney-stacks, meaningless patches of half-timbered work, disturbing projections and recesses, sham archaic and mis-proportioned windows. All these help to form the trademarks of the school. Turn to Mr. Newton's work on the contrary, and let us take first of all the house at Wokingham, Berks (page 164). Can anything be simpler, one might almost say more commonplace, than its main arrangement—the two projecting gables of the front with the square bay for the porch between. And yet, relying chiefly on proportion and unforced symmetry, the artist has succeeded in importing into his design the very soul and spirit of old work while rigidly eschewing anything like a reliance upon style or period. The house seems to have grown naturally as it were, and one can scarcely conceive that it could have grown in any other

fashion. There is no feverish attempt at the picturesque or the quaint here; on the contrary, reticence seems to have been the dominating spirit of the designer, and a repose approaching that of nature the outcome. Built of red brick and stone the colour scheme has not been the last to be considered, while the touch of domesticity and formality imparted by the square courtyard, which cuts off the house as it were from the surrounding park, is most admirable. It may be remarked, in passing, that Mr. Newton, as may be easily seen by a glance at these illustrations, is as careful as to the setting of his houses as to the houses themselves. In nearly every instance the gardens and courts have been the subject of the most careful and thoughtful planning. The theory of the formal garden in the first place seems to commend itself to Mr. Newton. Briefly put this theory is as follows. A house is essentially a work of artificiality. Therefore to plant it uncompromisingly down in the midst of nature is to jar on one's sense of artistic fitness. One must lead by degrees from the artificial to the natural. To illustrate by a simile, suppose one has a statue to erect to mark a spot now occupied by a pasture, or a ploughed field. No one would think it fitting to merely stick one's statue on its pedestal and there leave it. It would be the obvious thing to surround it with its dwarf wall and lead up to it by its flight of marble steps. The sharp edge of transition, too, would be further softened by a pathway bordered maybe by a dwarf hedge with small trees breaking its line at intervals. So with a house and its garden. The latter should not, say the formalists, be an attempt to imitate nature, thus bringing artifice and nature into direct contrast. It should rather itself be, as it were, secondarily artificial, so as to lead from man's obvious handiwork to the surrounding country by a deft mingling of nature and handiwork. Hence our clipped hedges, our peacock and pyramid trees, our alleys and so forth, which are themselves contrasted with more thorough artificialities in the shape of balustraded terraces and leaden statues. Those most consummate gardeners of the world, the Japanese, have in their own fashion proceeded directly upon these lines. The formality is lacking, but the artifice, even when it imitates nature, is quite as evident. It need not be added that of all forms of gardening to be perfectly successful the formal garden demands the most consummate knowledge and the most cultured taste, and one cannot but be struck by Mr. Newton's mastery of his subject in this particular. That he rightfully



HOUSE AT BECKENHAM

ERNEST NEWTON, ARCHITECT

considers that a house should form part of its surroundings and be affected by the natural characteristics of the neighbourhood in which it is placed, is amply evidenced when we contrast his house at Burley, Yorkshire, with those he has designed for the suaver southern counties. Here we find him using the local stone, not only for his walls, but split into thin slabs for roofing purposes also, while the somewhat grimly severe nature of the design itself sturdily standing four square to the bracing breezes of the moorlands, speaks in every line its habitat. Interesting, too, from another point of view is Mr. Cree's house at Beckenham, where variety and play in the grouping are attained by wholly simple and unforced means. In effect the plan of this suggests two houses placed together and just touching each other at one corner. A glance at the plan will

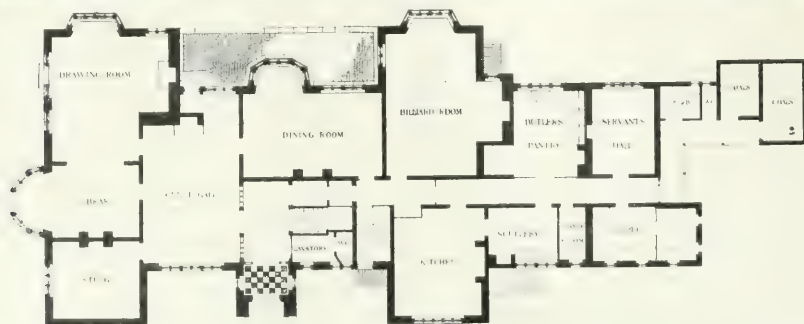
show the practical advantage thereof. Facing the garden, but with access easily and effectively gained from the old-fashioned forecourt in front, is the house proper, with its fine hall and reception rooms on the ground floor. Almost detached therefrom are the servants' quarters, kitchen, pantries, scullery, and so forth, with the servants' bedrooms on the upper storey. Of more modest proportions, but full of feeling in its quiet demure simplicity, is the little house at Winslow, Buckinghamshire, evidently designed for a country doctor, and with easy ingenuity allowing separate access to his surgery and consulting-room from the main road, the main entrance being reached through the garden. A doctor's house also is the other pleasing little study on page 161. This has not yet been translated into stone, but one can well imagine its unobtrusive charm nestled among the

Ernest Newton

green trees which it seems to call for as background. Finally, there is the small house at Bickley, of which two illustrations appear on page 159, suggestive of comfort and refinement, and relying, as do so many of Mr. Newton's most successful efforts, mainly on its proportion and disposition of window-space to wall-space for its harmonious effect.

To sum up, Mr. Newton impresses one as an artist of culture and widespread knowledge who, while having absorbed the true spirit of the old builders, a term which, as has been shown, he himself chooses to claim for himself, has yet deliberately cast aside the strict letter of their so-

called styles. In this theory of negation he has not perhaps proceeded so far as Mr. C. F. A. Voysey for example, but nevertheless he has succeeded in retaining his own individuality. If then his work not only speaks for the man himself, but also breathes one side at least of the nineteenth century, if in short we can conceive of its being produced at no other period of the world's history, if again it is thoroughly harmonious and preserves that reticence which is the sign-manual of the true craftsman in any branch of art, it has, without doubt, fulfilled its mission, and is worthy, not only of our most careful consideration, but also of our frankest admiration and respect.



HOUSE AT WORKINGHAM

ERNEST NEWTON, ARCHITECT

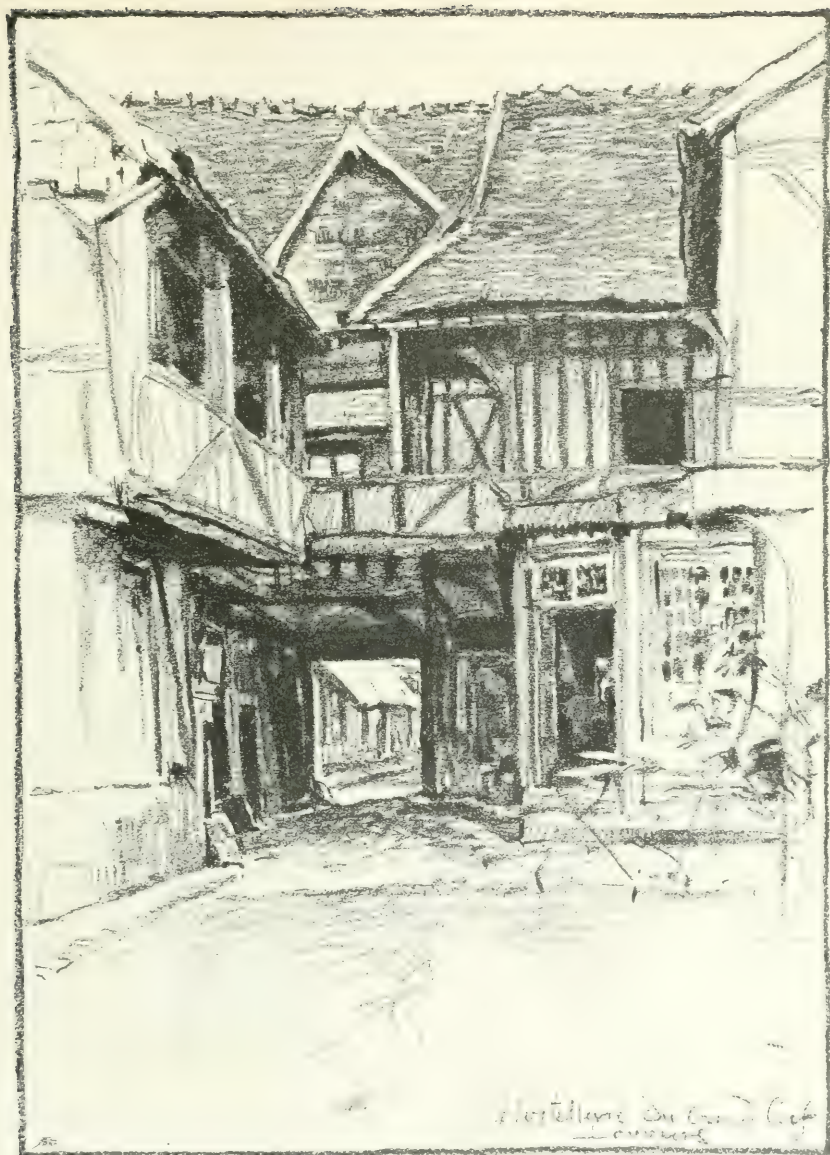


LEAVES FROM THE SKETCH- BOOK OF G. FORRESTER SCOTT

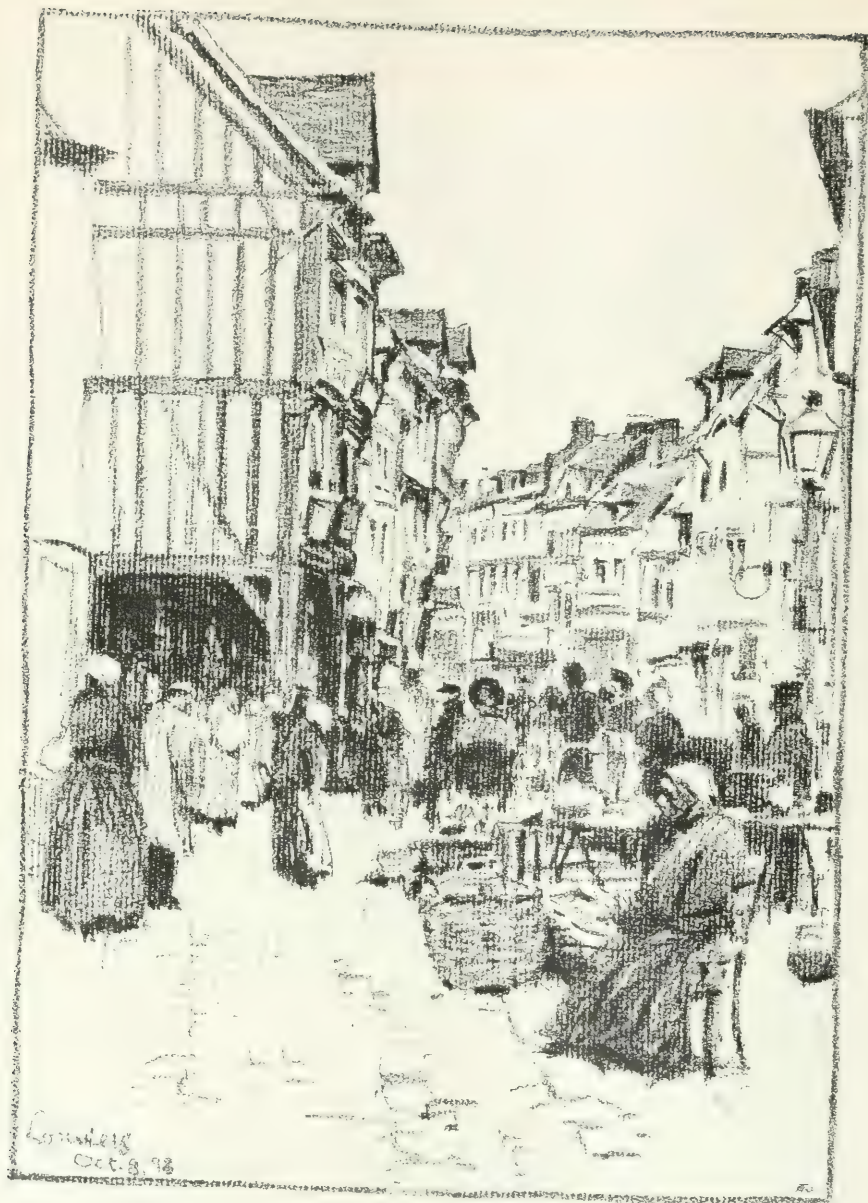
MR. FORRESTER SCOTT'S clever drawings of Louviers, here reproduced, will serve to introduce a picturesque little Normandy town which is worthy of greater attention from artists than it has yet received, for in its streets, courtyards, and buildings are to be found an abundance of admirable subjects for pen, pencil, and brush. Mr. Scott received his early art education at Heatherly's, and afterwards at South Kensington. He confines his efforts almost entirely to pen and ink, charcoal, and crayon.

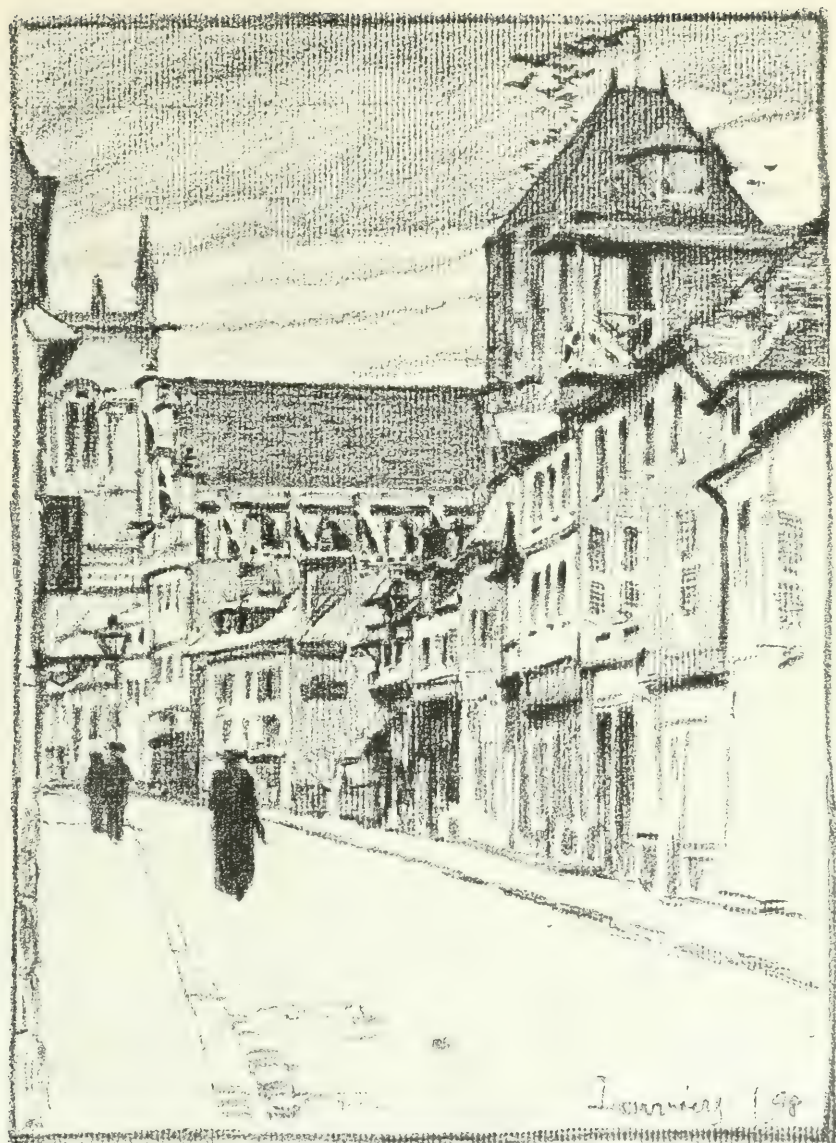


Rue de Mazarin
Paris 18



Hostellerie Du Grand Cef
— 1900 —





Mr. Mortimer Menpes' House

A N EXPERIMENT IN THE APPLICATION OF JAPANESE ORNAMENT TO THE DECORATION OF AN ENGLISH HOUSE.

DURING the last twenty years many attempts have been made, upon a limited scale, to engraft Japanese ornament upon British construction, and the results have been almost invariably unsatisfactory. The want of success has arisen either from a lack of knowledge of the characteristics of Japanese decorative art, or from incongruity in its application, or incompetence in its execution. There are many people who imagine that the whole art of Japan is summed up in the decorations of a fan or an umbrella. Such fallacies have been promulgated again and again by would-be teachers of decorative art, who, while

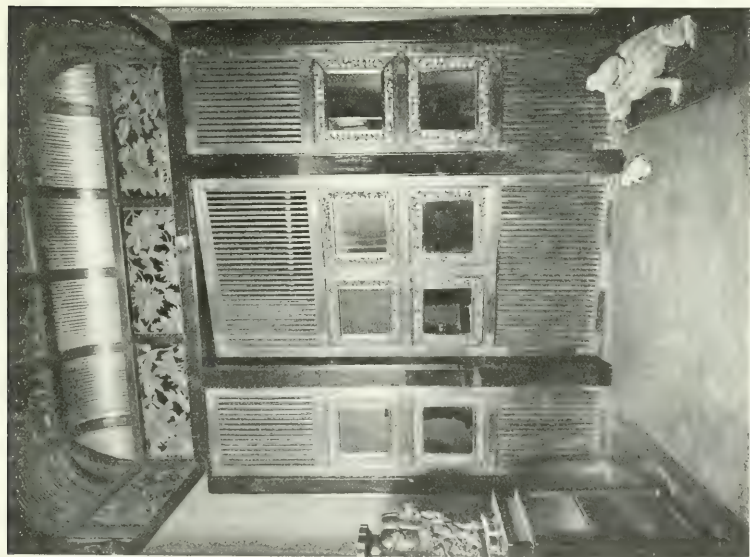
they have rightly inveighed against the painting of birds and flowers in falsely-called Japanese fashion upon mirrors, umbrella stands, and door panels, have omitted to add that such applications of ornament are as opposed to the canons of Japanese taste as they must be to those of any other thinking people. It has come to pass, therefore, from the ignorance of lecturers and writers, as well as from that of the general public, that a fallacious idea of Japanese decoration has become general, and that in almost every attempt to introduce it into Western buildings its principles have been absolutely ignored, and the greatest of æsthetic crimes committed in its name.

That Japan has an art in the decoration of its buildings—an art of rare perfection—is evident to all those who have studied it intelligently *in situ*. The simplest cottage, in which ornamentation is reduced to a minimum, can be made by a Japanese carpenter into a thing of beauty, dependent for its charm on frank simplicity, absence of pretence, beauty of proportion and perfection of workmanship. However much the houses of the wealthy may be enriched by the decorative artist, the work is done with a sense of fitness that gratifies the most fastidious. We find richness without obtrusiveness. Each thing is in its right place, and it is difficult to imagine any change even in the smallest detail but would detract from the perfection of the whole. But this great beauty, this marvellous perfection of craftsmanship, is due in a less degree to individual effort than to the experiences of generation after generation of cultivated men with whom æstheticism has been the very breath of life. The habits of thought of the Japanese, affected doubtless by the varied cults of Shintoism and Buddhism—opposed

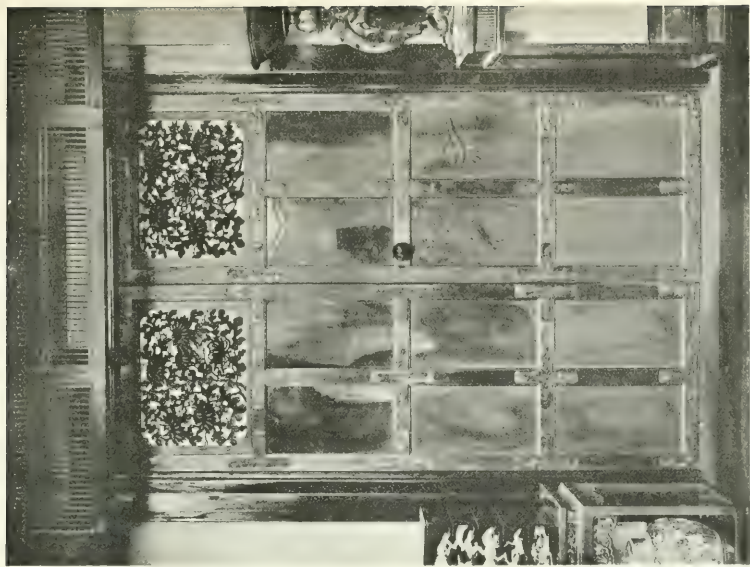


MR. MORTIMER MENPES' HOUSE, 25 CADOGAN GARDENS

A. H. MACKMURDO, ARCHITECT



DOOR OF THE INNER HALL AT 25 CARROGAN GARDENS



DRAWING-ROOM DOOR

AT 25 CARROGAN GARDENS

Mr. Mortimer Menpes' House

in many respects, but working together in strange harmony—have resulted in the formation of a national style of decorative art in which simplicity and richness are combined in varying predominance and with just such elasticity as to be adapted to almost every idiosyncrasy of character. The recluse and the man of society may so order their houses as to render them entirely appropriate to their different ways of thought and of life, and yet the principles upon which their respective habitations have been built and decorated are in no sense at variance with each other. The cottage and the palace may exist side by side just as in Nature may the lowly daisy and the mighty oak, the one in no way detracting from the beauty of the other; each fitting and perfect in itself and fulfilling the conditions of its existence.

That a similar state of things should one day result in the West may be the dream of many an enthusiast; but the character of the Western

people must be changed before such a Utopia can be fully realised.

In the meantime we may ask ourselves, Is it possible to borrow anything from this beautiful style of Japanese decoration that may be appropriate for the ornamentation of our own houses? To do so is more difficult than it may at first seem. We have primarily to face the fact that movable furniture in a Japanese house is reduced to a minimum of quantity and variety. Chairs, couches and bedsteads are non-existent. Cabinets and wardrobes are of small dimensions, or are replaced by drawers and cupboards built into the house itself. Tables are of the tiniest dimensions, to be removed as soon as done with. Of fireplaces, chimney-grates, and glass windows there are none. A condition of things so entirely differing from Western necessities is opposed, on the face of it, to transplantation; and the more it is considered the more evident it becomes that any strictly correct imitation of a

Japanese house would be totally unsuited to Western life. It remains, then, only to consider what details of decoration can be borrowed and legitimately adapted to our own homes. Mr. Mortimer Menpes, the well-known Australian painter, during a recent visit to Japan made an especial study of Japanese house decoration and, armed with the plans of a house constructed for him in Cadogan Gardens, London, in which the fittings and decorations had not been completed, he set himself the task of superintending the construction of a complete range of fittings, each detail of which should not only be designed but actually made by a Japanese craftsman; the whole being so constructed as to be readily taken to pieces, packed, and put together again in London. Some idea of the results of his experi-



VIEW OF THE STUDIO

AT 25 CADOGAN GARDENS

Mr. Mortimer Menpes' House



VIEW OF THE STUDIO

AT 25 CADOGAN GARDENS

ment may be formed from the photographs which accompany this article. Probably no more favourable example could be found than this remarkable house of the adaptation of Japanese ornament, although it must not be thought that the experiment exemplifies all that is to be said upon the subject. Mr. Menpes, by his free application of gold and colours and by his display in European

fashion of numerous ornaments, has rather gone beyond Japanese custom in domestic interiors, but in doing so he has not acted unadvisedly, as he has wished to adapt from rather than slavishly imitate the prototype.

The decoration of the ceilings and wall-surfaces deserve first attention. Houses in Japan being usually entirely constructed of wood, the ceilings

Mr. Mortimer Menpes' House

are nearly always panelled in that material. In small houses the panels are large and are cheaply and effectively made of plaited bamboo. In better class houses choice woods are employed—the wood being unpainted and unvarnished, preference being given to beautifully grained varieties. In other rooms—as in the guest rooms attached to important temples—the panels are painted in bright colours. Mr. Menpes has selected for his ceilings the perforated and carved wooden Osaka panels, which have been stained and relieved by a gold background. The beautiful coved lacquer cornice is a striking feature in some Japanese temples, and in adopting it Mr. Menpes has displayed excellent judgment. The frieze immediately below the cornice is filled by a series of panels known in Japan as *ramma*. These are nearly always of carved wood cut *à jour* for purposes of ventilation. Such a method of ventilation being unnecessary and impracticable in a house constructed upon European methods, the *ramma* have been backed in the same manner as the ceiling panels. Below these carved

wood *ramma*, in some of the rooms, is another series of panels filled in with Osaka lattice-work, by the aid of which a difficulty connected with the proportion of spaces has been happily overcome. Japanese rooms are much less lofty than those at Cadogan Gardens, and in order to keep the lower part of the room in correct proportions, this clever but otherwise indefensible subterfuge has been adopted.

The simple methods of panelling, the absence of mouldings, the entirely plain wall-surfaces, are in excellent taste and follow entirely Japanese precedents.

The doors and windows, no doubt, caused Mr. Menpes many hours of anxious thought. In Japan the interior doors and the windows are invariably substituted by sliding panels, the latter being covered with thin paper instead of being panelled with glass. Happily, however, exterior doors upon hinges are used for entrances to many important buildings, and it was only necessary to copy the lightest form of these with their lacquer panels and

metal appliances in order to overcome what, otherwise, would have been a serious difficulty. The window difficulty was met in the only manner possible. Double windows were made—most admirable contrivances in a London house—the outer one of which was in Western fashion, and the inner one of light lattice-work in Japanese form.

In the matter of floor covering, the verminous but otherwise specklessly clean *tatami* of Japan are impossible for a high-heel-wearing people. They were, therefore, wisely abandoned for a thick-pile, unpatterned carpet, equally delightful to tread upon as the *tatami*, with none of their drawbacks.

On the delicate subject of furniture Mr. Menpes has acted with much circumspection. We have



THE DRAWING-ROOM

AT 25 CADOGAN GARDENS

Mr. Mortimer Menpes' House



THE DINING-ROOM

AT 25 CADOGAN GARDENS



THE DRAWING-ROOM

AT 25 CADOGAN GARDENS

Mr. Mortimer Menpes' House

only one serious objection to make, and that is to his chairs. We believe that such chairs are to be found in the lumber-rooms of certain temples in Japan, but it would be quite possible for an intelligent tourist to travel over the whole length and breadth of the land and never come across one. They have a certain quaintness of form and construction, and were they entirely relegated to the hall and the studio would pass without unfavourable comment. As a substitute, however, for the drawing-room lounge and for use in the dining-room nothing could be more inappropriate, and it is satisfactory, therefore, to learn that they are to be replaced by others of more fitting design. The small square wooden tables in the drawing-room are of Chinese form and useful for the reception of ornamental objects. The settees are of European design, but are in happy harmony

with their Japanese surroundings. The overmantel in the dining-room, while of simple and inoffensive structure, is an example of unnecessary pandering to modern conventionalities. The cabinets of purely Japanese character in the dining-room, and especially the one with the numerous drawers in the studio, are charming in their frank simplicity, and greatly to be preferred to the over-elaborated and decorated cabinets with their carved ivory and pearl inlays which have been made in recent years by the Japanese for the European market. It is easy to imagine the highly sensitive Japanese connoisseur almost expiring from shame at the sight of these things, and Mr. Menpes has been well advised to give them a wide berth. The electric-light fittings are original in idea and most appropriate. The row of lanterns over the settee in the hall, and in the studio and drawing-room, each

one of which contains an incandescent lamp, glow with an extremely soft and pleasant light. The little window-like lantern high up in the hall is effectively placed, while the bronze and paper constructions suspended from brackets affixed to the walls of all the rooms are of simple Japanese design and well adapted to their purpose. The finely carved *ramma* in the hall and the beautiful embroideries and tapestries framed or used as coverings to couches and tables take the place of pictures, and by the beauty of their colourings and workmanship add greatly to the picturesque character of the house. Nor must the examples of porcelain jars which ornament the rooms be overlooked. Many of these have been painted in a Japanese workshop by Mr. Menpes himself, and a group has been specially photographed in order to give the reader an idea of the nature of the details.

The principal charm of



GROUP OF POTTERY

PAINTED BY MORTIMER MENPES IN JAPAN



THE INNER HALL AT
No. 25 CADOGAN GARDENS

The Munich Secessionists' Exhibition

the house lies in the fact that it depends for its attractions entirely upon its hand-made decorations—all machine-made ornaments being rigidly excluded. It is a common fallacy to suppose that no house can appear satisfactory without wall-papers, moulded cornices, fancy carpets and machine-made brocades, and, above all, plenty of framed pictures, prints, and photographs upon its walls. That pictures and prints and even photographs have a charm in themselves is, of course, readily to be granted. That wall-papers and machine-woven fabrics have a legitimate place in the economy of modern decoration is incontestable. But there is a growing feeling in the minds of many, and especially among those to whom the question of expense is not of paramount importance, that a house, to be in the highest sense an artistic house, should contain no decorations but those made by the hands of man, and especially adapted to their surroundings. Let ornament be used as sparingly as may be desired, but whatever there is of it, let it be of the best. Plain structural forms and plain surfaces add to rather than detract from the beauty of a house, provided their proportions are duly considered and that they are so placed that they relieve in effect some object of consummate decorative value. Most

houses at the present day suffer from being over-ornamented by cheap machine-made patterns; and if people would only think out these things for themselves, and not be content to leave the decoration of their houses to those who are generally lacking in knowledge of the first principles of art, there would be some prospect of an advance in national aestheticism. Mr. Menpes' Japanese decorations are full of interest, and those who are wise may learn many lessons from them. But his experiment is one that should not tempt the copyist. To introduce wholesale into the West Japanese methods of decoration would be to stultify our own national art. We may seek to understand the principles which govern Japanese work, and even adopt them, but we must express them in our own way to suit our own conditions of existence.

THE EXHIBITION OF THE MUNICH "SECESSION," 1899. BY G. KEYSSNER.

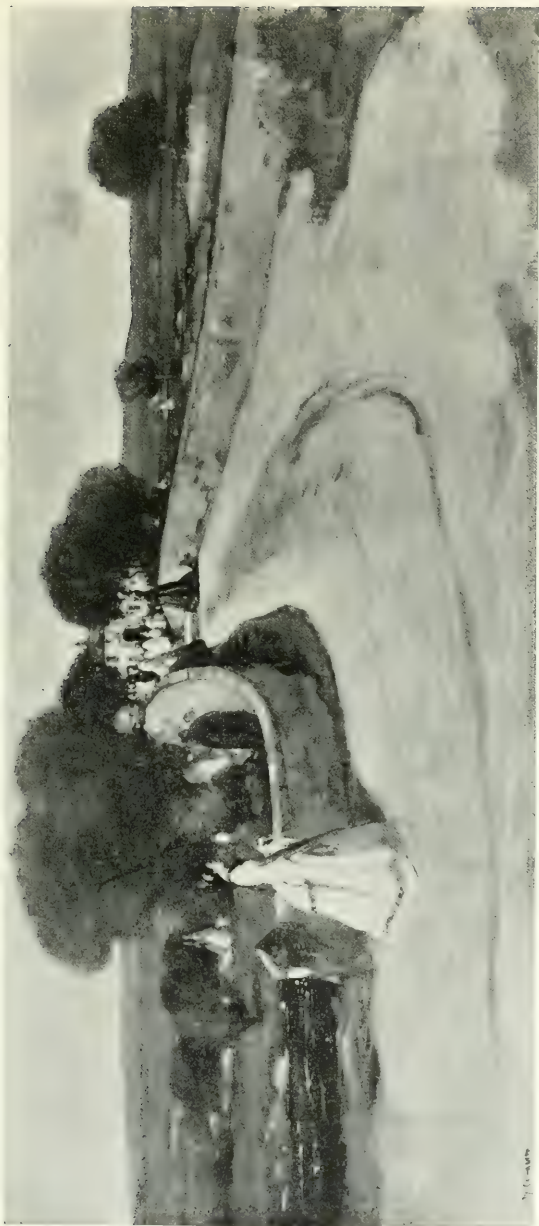
THERE is no lack of art exhibitions this summer in Germany. Berlin has its "Grosse Ausstellung" and its "Secession"; Dresden, its "Deutsche Kunstausstellung," and



"QUARTETT"

BY RICHARD WINTERNITZ

"THE BRIDGE" BY
D. Y. CAMERON



The Munich Secessionists' Exhibition

Munich, as for several years past, its exhibition of the "Kunstlergenossenschaft," and that of the "Secession," in the handsome building opposite the Glyptothek, in which it has now found a permanent home. Of all these the richest, the most compact, and the most perfect is the exhibition of the "Secession" at Munich. This exhibition reveals the fact that Munich art is still under the sway of those two factors which are indispensable in all healthy development—tradition and progress. Tradition prevents the tactless adoption of everything new, simply on account of its newness; progress guards tradition against stagnation, and obtains for the really gifted of the younger generation recognition by the older artists.

The display of the Secession is remarkable for a number of important figure paintings, among which foremost places are occupied by a large religious painting by Fritz v. Uhde, *Anbetung der*

Könige, and a picture by Ludwig Herterich, *Ulrich von Hutten*. In Herterich's painting we see a knight in shining armour, standing with drawn sword before a life-size figure of the crucified Saviour, as though mounting guard. As fighting for Christ, Hutten felt he was fighting the world, and thus Herterich has painted him. The artist has not given him the features of his portrait which has come down to us in numerous works, but has created a typical figure of a Christian knight, a *Miles christianus*, which in the literature of the Reformation period was generally accepted as the ideal conception, and has been made illustrious by Albrecht Dürer in his well-known engraving, *Ritter, Tod und Teufel*. We may thus find in Herterich's painting a fruitful historic and religious theme; but even as a purely artistic creation, it offers us much to enjoy and admire. The composition is of monumental grandeur and simplicity;



"FRAU MUSICA"

BY WILHELM VOLZ

The Munich Secessionists' Exhibition



"AN DER THÜR"

BY HANS BORCHARDT

the painting is broad and powerful in touch, and of brilliant richness in point of colour.

It is curious to observe how knights in armour have lately come into favour again as subjects for paintings. Arnold Boecklin, whose grand conception, *Der Krieg*, is one of the chief ornaments of the exhibition, and Hans Thoma, who is represented by two landscapes, have once more turned to the romantic subjects so dear to the German mind. Moreover, their example is followed by Hans Anetsberger, who shows in his picture, *Sage*, a knight in armour, to whom a nude woman presents a cup at a forest spring; while Angelo Jank, one of the most gifted of our young painters, has depicted a troop of mounted knights who have ranged themselves on a hill as *Eiserne Wehr* ("Ironsides"), and are guarding the valleys below. German romanticism is also, notwith-

standing the antique dress and the southern landscape, the fundamental idea of the idyll of Wilhelm Volz, *Frau Musica*, who, leaning against her violoncello, listens to a little musician practising the violin.

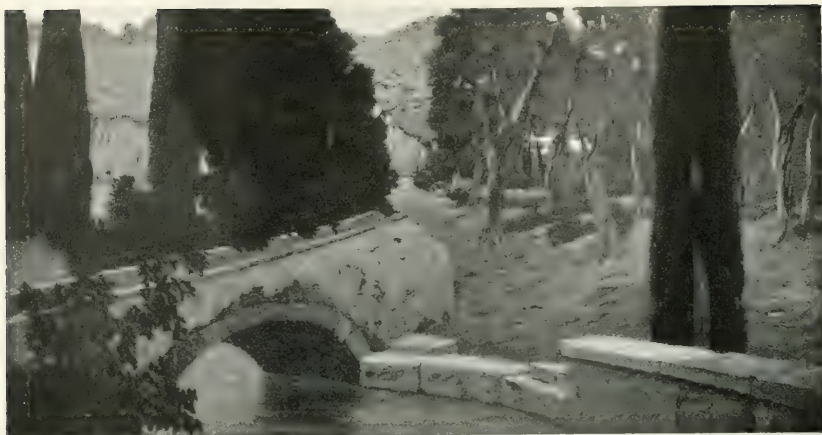
Genre painting is more numerous represented than usual. The small and chastely painted pictures by Hans Borchardt, which portray with the greatest neatness and delicacy, without excess of detail, figures and interiors in the "Biedermaier" style, are deserving of especial praise. Plain, homely comfort is suggested in pictures such as Paul Schroeter's *Sonntag-morgen* and R. Winternitz's *Quartett*. Ad. Niemeyer's *Pilzesuchende Mädchen* belongs more

to the landscape class, and is excellent in its reproduction of the evening atmosphere.

Our Munich landscape painters, as is well known, have been strongly influenced by the Glasgow school, which was represented here for the first time in 1891; and this influence is now bearing fruit. Ludwig Dill, the president of the Secession, is a striking example. His pictures, which of recent years he has taken from the Bavarian plateau, in the neighbourhood of Dachau, the Barbizon of Munich, are intelligent and truly artistic epitomes of natural impressions. A good specimen of his art, which, however, would lose much of its expressive power in course of reproduction, is his picture, *Am Waldesrand*.

Adolf Hoelzel paints somewhat like Dill. What distinguishes both of them, however, from the Scotchmen is their absolutely different sense of

The Munich Secessionists' Exhibition



"TOSKANISCHE LANDSCHAFT"

BY BENNO BECKER

colour, their aim being to attenuate rather than to over-emphasise. In similar manner Benno Becker's landscapes are marked by plain, placid, sometimes sombre colour tones, mostly of a deep blue-green. He exhibits this year a beautiful *Toskanische Landschaft*, which has been bought by the Government for the Munich Pinakothek.

Animal painting is this year particularly well re-

presented by Hubert von Heyden, who sends two well-conceived and effective scenes from the poultry yard, and a brilliant little painting, *Wildenten*.

The exhibition contains, amongst others of only average merit, some admirable portraits of really first-class importance. There is, for instance, P. S. Kroyer's admirable group of seven sportsmen, resting with their dogs on the hillside, and looking down on the sunny plain below—a masterly work, figures and landscape alike being treated with wonderful skill. Then we have Anders Zorn's fine portrait of the famous Berlin painter, Max Liebermann, and George Sauter, the talented Bavarian painter, with a delicately coloured portrait of Fritz von Uhde. Cameron and Roche are represented by graceful and well-painted portraits of ladies; while the portrait by Seroff, the Russian artist, is one of the best in the whole exhibition, and is greatly admired, as it deserves.

Some of the Munich



"GLÜCKSHUHL"

BY ADELBERT NIEMEYER

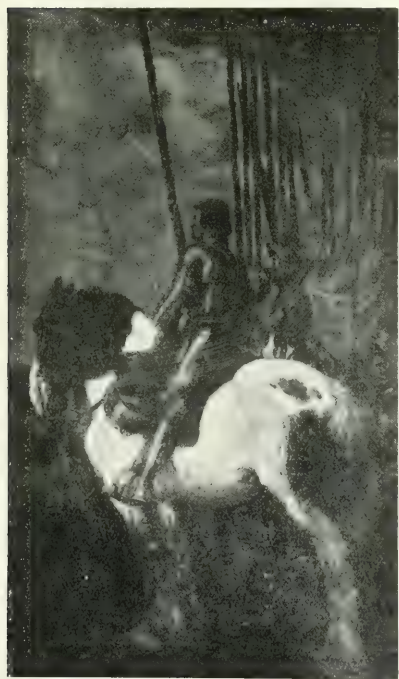
The Munich Secessionists' Exhibition

painters have also good and interesting work to show. Hugo von Habermann again exhibits two of his artistic studies of heads; Leo Samberger, a young artist following in the steps of Lenbach, shows a capital portrait of himself and other careful portrait studies in charcoal; Olga von Boznanska and Fritz Bürger simple but soundly-executed portraits of men; while Joseph Oppenheimer, a young painter, whose portrait of his parents has been much admired at the exhibition of the Berlin "Secession," now contributes a portrait



"KAMPF"

BY HUBERT VON HEYDEN



"EISERNE WEHR"

BY ANGELO JANK

of a boy seated. J. B. Scherer sends a life-sized crayon portrait of a lady, somewhat too smoothly handled, perhaps. Max Slevogt, one of our most gifted colourists, is represented by a female study. His *Danaë*—a satirical modern variant of the mythological theme—was removed from the exhibition, lest it should injure the morals of the "young lady of fifteen."

Other German art centres are but poorly represented here, this being accounted for by the concurrent display at the Glaspalast and the Dresden Exhibition—confined exclusively to German paintings—which have robbed Munich of many good pictures this year. Nevertheless there are several things to be noted. Max Liebermann has sent a very good picture of boys bathing in the sea, and Franz Skarbina and Walter Leistikow also worthily contribute to the representation of Berlin. Count Kalkreuth, who has migrated from Karlsruhe to Stuttgart, shows one of his splendidly conceived scenes of country life, and Robert Haug, of Stuttgart, sends a powerful military picture, *Am Wachtfeuer*.

The exigencies of space debar me from dealing as fully as I could have desired with the works of our native artists, and a like consideration compels me to refer quite cursorily to the many excellent contributions of other artists. Among the Scotchmen, I have already mentioned Cameron and Roche in connection with their por-

The Munich Secessionists' Exhibition



"SONNTAGSMORGEN"

BY PAUL SCHROETER

traits. Sauter, in addition to the portrait already referred to, sends an allegorical figure painting, *Inspiration*, while Cameron's and Roche's landscapes—notably *The Bridge* by the former—are the delight and admiration of all beholders. Maurice Greiffenhagen sends his well-known *Annunciation*, and other notable representatives of the Anglo-Saxon race are J. M. Dow, Marianne Stokes, Austen-Brown, Priestman, George Thomson, Alfred Withers, Paterson, Whitelaw Hamilton, Stevenson, Spence, Grosvenor Thomas, and Brangwyn. Among the prominent Frenchmen are Claude Monet, Degas, Carrière, Blanche (who sends a portrait of the late Aubrey Beardsley), and Besnard.

The sculpture galleries are but scantily furnished. Adolf Hildebrand has a number of his finest works at Berlin and Dresden, and we at Munich have to

rest content with a most characteristic bust of the venerable *savant*, Max von Pettenkofer, a portrait in relief of H. von Bülow, and a large relief—*Dionysos*. Good work is also shown by some of our younger sculptors—Hermann Hahn, Hugo Kaufmann, and E. Dittler. The well-known painter, Franz Stuck, who, by the way, exhibits a large oil-painting, *Sisyphus*, also shows himself a sculptor of no little merit in his small bronze figures of a *Centaur* and a *Dancing Girl*. In the Black and White section Otto Greiner's remarkable lithographs are attracting considerable attention. They have all the depth and power of copper engravings or etchings.

Applied Art has found a congenial home in the "Secession" Galleries. The committee known as

the "Ausschuss für Kunst im Handwerk" invited H. van de Velde to make himself known to the Munich public, and the Belgian artist accordingly responded by fitting up a study in most tasteful fashion. The same committee also got together an excellent collection of modern jewellery, and commissioned three young Munich artists, Fritz Erler—who has lately become known to the readers of *THE STUDIO*—Bruno Paul and Bernhard Pankok, to decorate several small rooms, their designs being executed by the "Vereinigten Werkstätten."

G. KEYSNER.

Book-plate collectors will welcome the engraving, after an excellent drawing by Arthur Ellis, of C. W. Sherborn at work in his study, which has been recently published by Messrs. Ellis and Elvy, of New Bond Street, London.



MEMORIAL TABLET BY
GEORGE FRAMPTON, A.R.A.,
FROM A SKETCH IN COLOURS
BY HENRY OSPOVAT,





STUDIO-TALK.

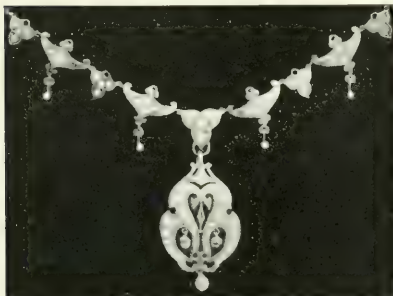
(From our own Correspondents.)

LONDON.—The Institute of the City and Guilds of London held its annual exhibition of technological work at the Imperial Institute during June. The exhibition showed, in some measure, the result of the schemes that have been set on foot for rectifying the insufficient instruction given to present-day apprentices. The Institute and its affiliated establishments seek to improve the craftsmanship and technology of such varied callings as stone-carving, photo-process work, silver and gold smithery, diamond mounting, sheet-metal work, wood work, cabinet making, book-finishing, weaving, painting and decorating, and their allied crafts. Their attention is especially directed towards assisting those craftsmen who, working at crafts under the cognomen "trade," have, till now, swamped the market with vulgarity and bad workmanship.



EMBOSSED FRAME

BY W. G. DAVIS



NECKLET OF TURKISHES SET IN GOLD WITH PENDANT

We give illustrations of two of the exhibits—an unfinished frame which displayed sound technique combined with sympathy for the design, and was obviously the work of an accomplished craftsman; and a necklet with pendant attached, which was in many respects admirable.

LIVERPOOL.—The first Congress of the "National Association for the Advancement of Art and its Application to Industry" was held in Liverpool in the year 1888. At that meeting the writer urged the establishment of a School of Architecture and Applied Arts in connection with University College in this city. The idea was warmly taken up by the late Philip Rathbone, and through his energetic and persistent advocacy it is mainly owing that six years later the first school of the kind in this country came into being. Since then, under the directorship of Prof. F. M. Simpson and his able assistants, the class entries have in-



DESIGN FOR A DOOR PLATE

BY G. A. WILLIAMS



MIRROR-FRAME IN LEAD

BY MISS M. A. POLLENTEN

to 336 per term this year. Public notice has also increased with this prosperity, and much interest has been displayed in the recent exhibition of the students' work held at the Walker Art Gallery.

It is pleasant to note the decided progress of the clay-modelling classes under Mr. Chas. J. Allen. In the day class C. Jackson, and in

creased from 70 per term in the first year (1894)



STAINED-GLASS PANEL

BY C. F. MARTIN



BOOK ILLUSTRATION

BY MISS C. ANGUS

the evening class G. A. Williams, both took first prizes for life studies. Another first prize was given to G. A. Williams for a *Wall Fountain* (p. 190), and he also contributed a *Design for Door-plate* (p. 187).

Various branches of decorative design have ad-



LIFE STUDY

BY G. A. WILLIAMS

vanced well during the past twelve months under Mr. Herbert McNair—stencilled wall-papers and fabrics, stained glass, tiles, posters, and book illustrations. Examples of stained glass were few, but they were distinguished by refined, harmonious colouring, in admirably simple leading executed



LIFE STUDY

BY G. A. WILLIAMS

by the students themselves. A small figure panel by C. E. Martin (p. 188) took the first prize, but there was very close competition between this and a panel of similar size by C. B. Meyer.

Two mirror-frames in beaten sheet-lead were noticeably good and novel in treatment. Miss G. Williams was awarded the first prize for one (and for decorative design for the session), and Miss M. A. Pollexfen the second prize for the other. S. Dowie, R. W. Warrington, and M. E. Collins should be mentioned for their cartoons for stained glass. To the last named was awarded the first prize in this

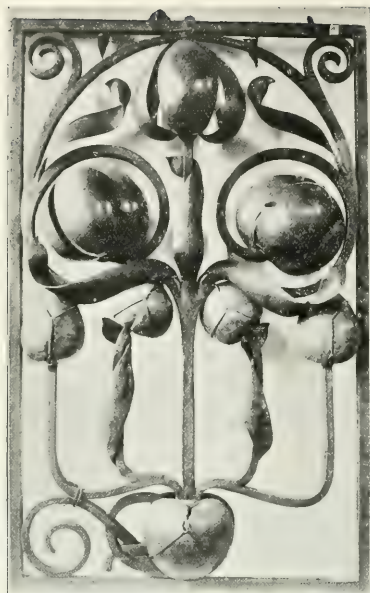


COPPER PLaque

BY C. F. THOMPSON

section. The poster designs, though not numerous, were certainly interesting. One of the best of these was by Miss O. Allen, who received a second prize for decorative design. A group of framed designs by C. Allen was particularly good, both for pen-and-ink and coloured work.

Another good group, comprising designs for book-covers, programmes, and pottery, was by Miss C. A. Walker. There was also a set of clever designs by Miss C. Angus, from which is here illustrated *The Man in the Moon* (p. 188). Under Mr. R. Ll. Rathbone



IRON AND COPPER GRILLE

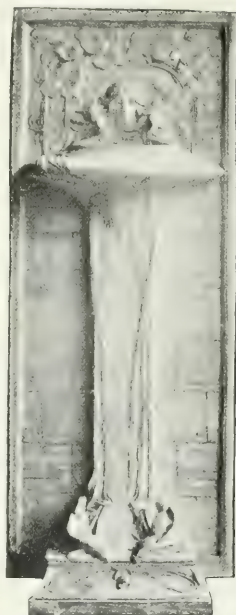
DESIGNED BY H. R. ROSTRON
EXECUTED BY W. DUKE

the copper-work classes make good progress in "raising" and *repoussé*; the specimens exhibited by Miss A. E. Pollexfen, Miss M. A. Pollexfen, and C. E. Thompson were chiefly worthy of mention; and praise is due to a wrought-iron and copper "grille," designed by R. H. Rostron, and executed by W. Duke. Mr. Herbert Jackson's students in the drawing and painting classes show creditable and progressive work.

H. B. B.

PARIS.—Thanks to the courtesy of M. Paul Méric, the owner, we are enabled to give a reproduction of one of the most charming and masterly, yet least known, of the paintings of the famous author of the *Angelus*, Jean-François Millet. This *Clair de Lune*, a work full of poetry, and perfect in execution, figures in M. Méric's collection side by side with other remarkable pictures, including two canvases, also by Millet, *Vieux Paysan et son Vieil Ane*, and *Le Berger*. As for his *Clair de Lune*, it is impossible to express in mere words the beauty of this work, which deserves to be in the Louvre.

A new group of artists has just been formed, under the style of the "Société Nouvelle de Peintres et de Sculpteurs." The artists composing the society are as follows: J. W. Alexander, Aman-Jean, Albert Baertsoen, Frank Brangwyn, Emile Claus, Charles Cottet, André Dauchez, Henri Duhem, Georges Griveau, Walter Gay, Gaston La Touche, Le Sidaner, Henri Martin, René Ménard, René Prinet, Lucien Simon, Fritz Thaulow, Eugène Vail, Alexandre Charpentier, Camille Lefèvre, and Constantin Meunier. Although the Society has not thought fit, at present, to organise a decorative art section, it has invited Auguste Delaherche to take part in its first exhibition,



DESIGN FOR A WALL FOUNTAIN
BY G. A. WILLIAMS

which will be held in March next year at Georges Petit's gallery. M. Gabriel Mourey has been appointed President of the new Society.

We have pleasure in giving illustrations (pages 192 and 193) of two admirable pieces of work from the Atelier Haute-Claire—a casket in *champlevé* enamel and a bas-relief in bronze and enamel.



"CLAIR DE LUNE." FROM A PAINTING
BY JEAN-FRANÇOIS MILLET

(Reproduction of M. Paul More)



FIRE-SCREEN

DESIGNED BY L. BONVALLET

Much of the charm of the originals is lost in the black-and-white reproductions, but the illustrations suffice to give an idea of the excellent quality of the work.

M. Plumet and M. Tony Selmerseim have just put the finishing touches on a restaurant facing the new Opéra Comique, and on a shop at the corner of the Rue Drouot, in which they have given free rein to their fancy, the result being two remarkable examples of decorative art. The dining-room decoration for M. Edouard Detaille, carried out by M. Plumet and M. Tony Selmerseim—two illustrations of which appear on pages 194 and 195—will afford a fair idea of the excellence of the two artists' recent work.

Among the various interesting works displayed in the "Objets d'Art" section of the salon of the Société Nationale, the copper door-plates by M. T. Lambert were specially remarkable. Those now reproduced give a good idea of the artist's cleverness and fancy. It

is, indeed, excellent work, and well deserving the attention of those interested therein. At the Champ de Mars, too, one should note the *appliqué* embroideries by M. L. Bonvallet—highly characteristic decorative panels, excellent alike in design, in colouring, and in conception. One of them is now reproduced.

G. M.

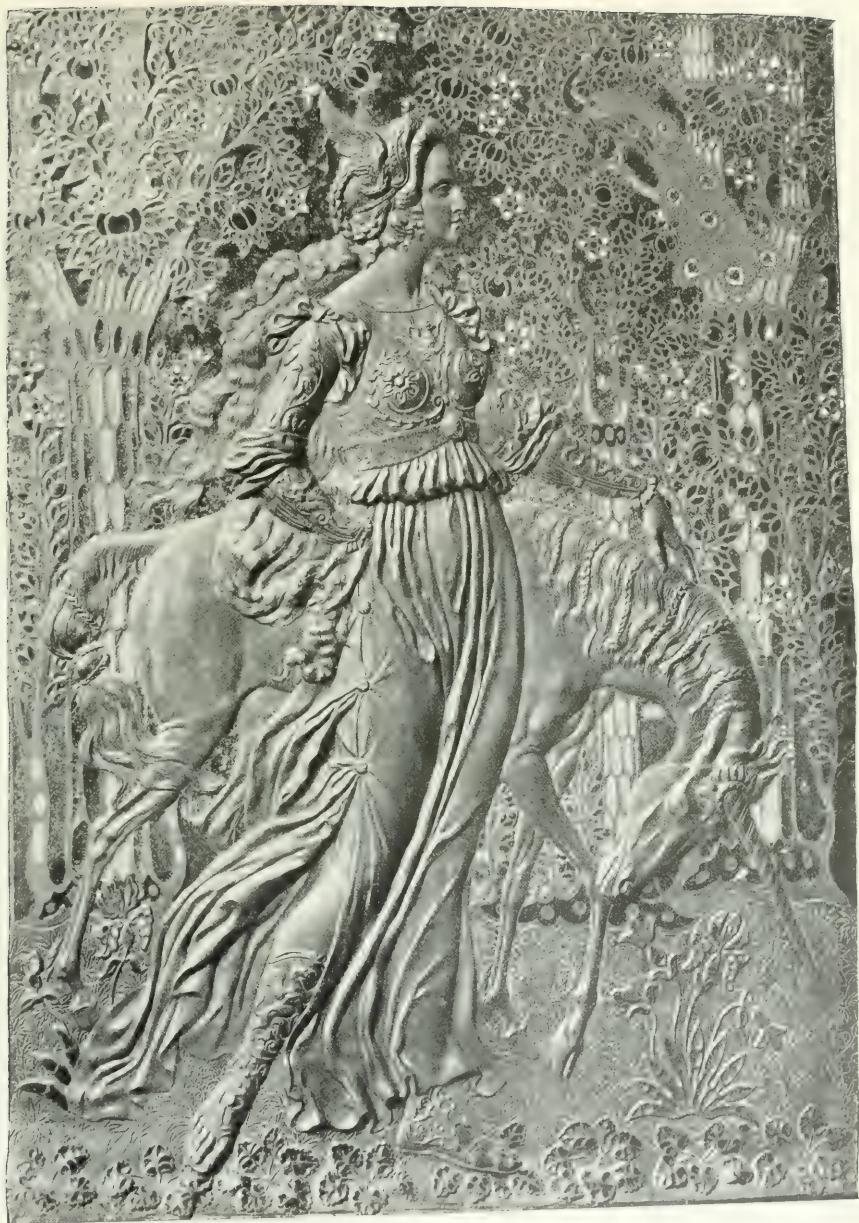
ANTWERP.—
On the occasion of the opening of his new studio, No. 10, Rue Coquilhat, Henry Luyten invited his numerous admirers to inspect a large collection of his works, old and new. Those able to judge must have been struck by the great advance

in the young artist's mode of expression and general conception. One saw there side by side with works of ten and twelve years ago, interesting



CASKET IN CHAMPLÉVÉ ENAMEL

ATELIER DE HAUTE-CLAIRE



(See p. 190)

BAS-RELIEF IN BRONZE AND
ENAMEL. BY ARMAND POINT

Studio-Talk

chiefly from the realism with which the external aspect of things was treated, productions done during the last two years, in which was evident a strong endeavour to produce something more, something better, than a pretty piece of colouring or some fresh atmospheric effect; in a word, to express feeling. The first signs of this change were to be found in the gigantic triptych *La Grève*, and again in the striking work, *Zand, wit Zand!* a scene on a day of rain and fog, with a wretched woman dragging her heavy barrow, filled with sand, through the streets of the great town. In these two pictures the colouring is, perhaps, a little monotonous and commonplace. Not so, however, is the painter's new manner. He is especially fine in *Le Repas de la Famille du Pêcheur*, which



ELECTRIC CEILING LUSTRE IN COPPER AND CRYSTAL

BY C. FLUMET AND TONY SELMERSHEIM
(See *Paris Studio-Talk*)



DECORATION FOR A DINING-ROOM

BY C. FLUMET AND T. SELMERSHEIM
(By permission of M. E. Detaille)

has been bought by the Antwerp Art Gallery; also in *La Femme du Pêcheur allaitant son Bébé*; also in his admirable *Tête de Femme Hollandaise*; and, lastly, in a veritable masterpiece, the central panel of the triptych, *Kinderen der Zee*. This splendid work, which would do honour to any living Dutch artist, depicts a fisherman's wife in tears, her head buried in the bed-clothes, her husband away—dead, maybe—while, understanding nothing of his mother's grief, her little child looks on in astonishment, ready to cry himself. This is a picture conceived, drawn, and painted in equally masterly style, full of emotion, and irreplicable in its subdued colouring.

I lately visited at Mol, a large village of the Antwerp Campine, or Kempen, the admirably arranged studio of Jacob Smits, an artist who has taken his place among the first of his contemporaries. There I had the opportunity to admire, side by side with various admirable works already exhibited—such as *En Prière*, *Le Père Caers* (portrait of a peasant), and *Mater Dei* (an ideal transcription of the portrait of the artist's charming wife, lately deceased)—several absolutely new works,

Studio-Talk

which will doubtless have a great success, inasmuch as they reveal to us a Smits hitherto unknown. Notable among them are several delightful landscapes, full of poetry. Smits is an artist whose future work must inevitably be of great value.

P. DE M.

HOLLAND.—Early in April there was exhibited at the offices of the *Haagsche Kunstkring*, at The Hague, a collection of interesting drawings, brought back by Joseph Israël after a trip to Spain. Some of them are astonishing in their simplicity, their life, and their movement.

At Amsterdam M. van Wisselingh is exhibiting more than fifty oil-paintings, water-colours, sketches, and studies by Albert Neuhuys, an artist of the Israël's school. Despite the fact that work of this kind has been somewhat overdone of late, he suc-

ceeds in interesting us in more than one of these canvases, and undoubtedly he has a right to be classed among the important Dutch painters of today. I should consider his best works to be: *Les Amoureux* (oil-painting), *Moment de Peine*, *Le Repas de Midi*, *Près du Berceau* (water-colours), and drawings such as *Le Rouet*.

M.

BERLIN.—On a former occasion (see Vol. X. p. 198) I referred in THE STUDIO to the decorative works of Hermann Hirzel. The painter, returning home after a long stay in Italy, made careful studies from nature in the country surrounding Berlin, in which, as I pointed out, he combined the vision of the artist with the minute observation of the botanical student. He noted every detail of plant, and leaf, and stem, and flower, and their connection with each other;



DECORATION FOR A DINING-ROOM

(By permission of M. E. Detaille)

BY G. PLUMET AND T. SELMERSHEIM

Studio-Talk

and what he saw developed naturally into something new in the way of decorative work.

Our young artists have, during the last few years, endeavoured to utilise their decorative talents in manifold ways, and with the most varied materials. Hirzel himself has worked in two branches at once. He has drawn various charming designs for the ornamentation of books and music-covers, and has also worked for the jeweller. Hence a series of beautiful ornaments in gold, mostly brooches, also a few waist-band buckles, in which simple plant forms have been employed with the happiest results.

Encouraged by this first success, Hirzel continued in the same course. A second sojourn in Italy suggested to him the question whether mosaic work had not sufficient inherent vitality to render it suitable for purposes of modern ornamentation. We all know how, by dint of wrong and senseless application, mosaics have of late years lost their old artistic importance. Between the wonderful early Christian mosaics or the incomparable decoration of the mortuary chapel of the Galla Placidia at Ravenna and the wares now offered for sale for a few pence in Venice there is a shocking contrast. The principal cause of all this may be found in the fact that no effort has of late years been made to obtain new and independent effects in this beautiful material.



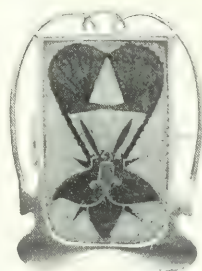
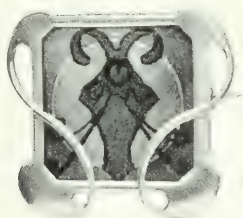
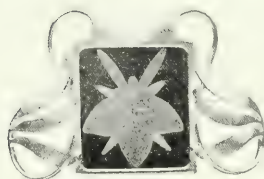
DOOR-PLATE



BY J. LAMBERT

(See *Pier's Studio Talk*)

Let us suppose for a moment that our decorations admitted of but two possibilities of treatment in colour—enamel and mosaics. Much has been done for the former, while the latter is quite neglected. Accompanying these notes are illustrations of a few specimens of brooches by Hirzel, in which he has employed mosaics. Unfortunately, the element most essential to convey the effect of these ornaments —



SOME BROOCHES IN
COLOURED MOSAICS SET IN
DULL GOLD. DESIGNED BY
HERMANN HIRZEL

Studio-Talk

namely, colour—is lacking; but, as will be seen, Hirzel has introduced simple plant forms, and occasionally insects, such as the butterfly, and worked them adroitly into the limited space available. A plain gold border surrounds the mosaic plate, and the effect is agreeably emphasised by the combination of the dull gold with the equally dull tones of the stone. It is to be hoped the impulse to this work given by Hirzel may not be allowed to slacken.

Some attention is due to the recent exhibitions given by Schulte, which have afforded infinite satisfaction, as indicating a decided advance on the

ordinary art displays. The works of Zügel and Steinhausen have also been on view. The former, well known for years as an eminent animal painter, has proved, by numerous works, that he occupies an equally high position as a landscapist. At the present time he employs his animals simply as incidents of colour in his paintings. It is remarkable, nevertheless, how lifelike they appear, and with what accuracy they are observed. Wilhelm Steinhausen, of Frankfurt, should receive the recognition he deserves, if only on account of his years. He became known long ago by his representations of biblical subjects; now he chiefly affects portraits and landscapes. All his works are good and honest and full of feeling, especially the landscapes, which have created a great impression.

An exhibition of numerous works by Franz Courtens, of Brussels, contained nothing particularly new, but served to emphasise the excellence of his richly-coloured landscapes. The numerous landscapes by Buttersack, of Munich, revealed gifts which, if not yet fully developed, are nevertheless marked by honest purpose and a powerful faculty of observation. G. G.



"VIRGIN AND CHILD"

BY GAETANO PREVATI

VENICE. — "The Third International Art Exhibition of the City of Venice"—to give it its full title—was opened on April 28, and has proved to be no less important either in quantity or quality than its predecessors. Of the foreign exhibits the Dutch and the Scandinavian predominate numerically, but there are many English and Scotch works of high merit. Let us take the Scotsmen first,



"LA PLACE DE SAN
MARCO." BY E. TITO

for they are appreciated abroad to a degree hardly realised in England. James Guthrie and Robert Brough are the favourites here ; their poetic vision, their " aristocratic " touch, and their thorough technical ability being fully appreciated. Other popular exhibitors are Stevenson, Robertson, Downie, Hamilton, Paterson, Rattray, Coventry, and Watson, and, by reason of the peculiar grace of their studies of children, Fulton, Newbery, and Pratt. The greatest successes of all, however, have been achieved by John Lavery, George Smith, and Thomas Austen-Brown, the last named of whom exhibits a vigorous pastel, entitled *Arando*. The English and American painters are seen together in one room. Here we have Watts with his magnificent *Baccante* ; Whistler, with his *Principessa dei pori della porcellana*, and Alma Tadema. Other notable English exhibitors are Bramley, Alfred East, Brangwyn, Stanhope Forbes, Walter Crane, Moira,

Dudley Hardy, Maurice Greiffenhagen, G. C. Haité, Stewart, and Clara Montalba. Belgian and French art is also well represented, and Germany and Austria have good work to show. Spain sends but few works, and Russia has a solitary representative in Schereschewsky. Italian artists, of course, predominate, and of these the most noteworthy works are Prevati's *Virgin and Child*, Cifariello's bust of Boecklin, Mentessi's *Visione triste*, Laurenti's *Nymphea*, Trentacoste's *La fille de Niobe*, de Maria's *Les Cyprès de la Villa Massimo à Rome*, and Bistolfi's *Cristo*.

V. P.

BRUSSELS.—The great Belgian artist, Félicien Rops, recently dead, is at last represented at the Musée de Bruxelles by a characteristic drawing, styled *La Parisine*, a work lately forming part of the de Goncourt collection. It bears this inscription : " À Messieurs Edmond et Jules de Goncourt, après Manette Salomon." This is a black-and-white work of the highest order, nervous and clear in drawing, and in colouring of tragic strength.

The new " Maison du Peuple " is completed. This interesting structure reflects honour on its architect, M. Horta, who has succeeded in realising to the full the art principles to which he is devoted. This vast, plain *façade* of horizontal lines is puzzling to those accustomed to over-ornamented gables and to rows of useless pillars. M. Horta was invited to construct a House for the People—that is to say, a place where the working classes might meet and make their plans ; accordingly the architect has proceeded logically, by building not a Palace but a House, in which the necessary inte-



PORTRAIT BUST OF BOECKLIN

BY FILIPPO CIFARIELLO

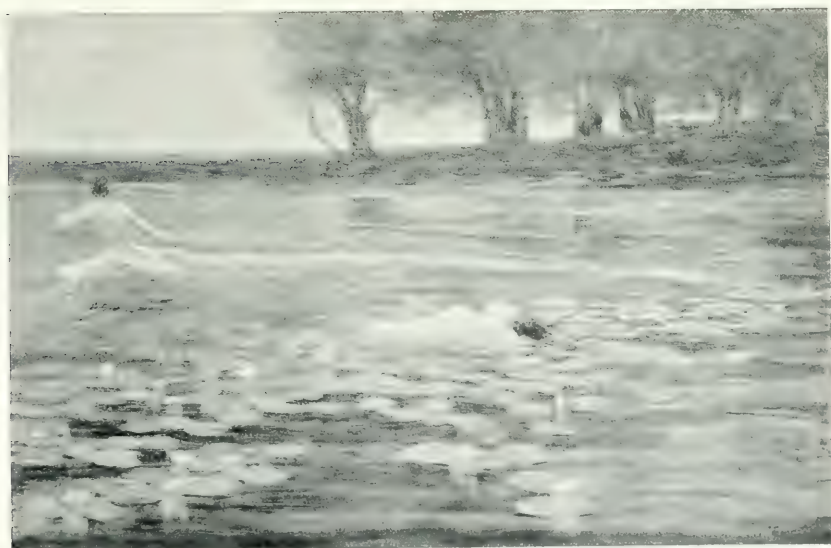
Studio-Talk



"VISIONE TRISTE"

(See *Venice Studio-Talk*)

BY G. MENTESSI



"NYPHEA"

(See *Venice Studio-Talk*)

BY CESARE LAURENTI

Studio-Talk

rior comfort has in no way been sacrificed for the sake of deceptive external effect. Nevertheless M. Horta has succeeded in investing his plain and simple edifice with true artistic merit.

F. K.

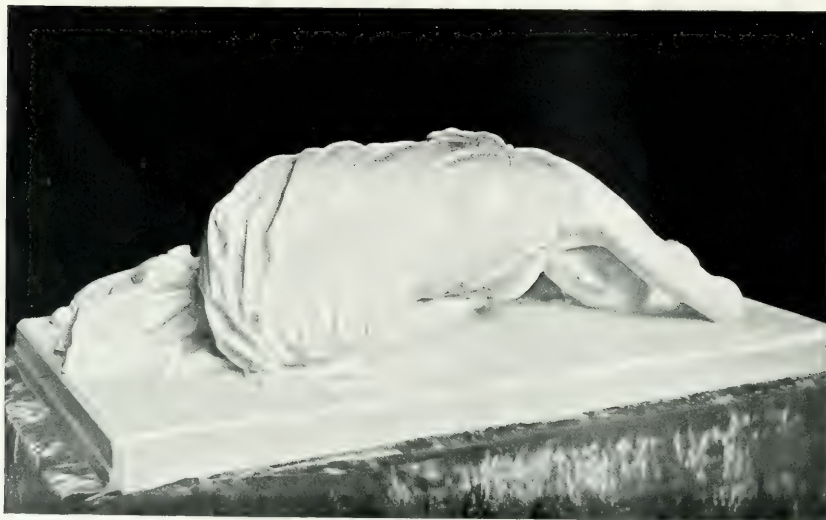
BUDAPEST. — The most remarkable work seen in this year's spring exhibition was unquestionably that of George Zala, the sculptor, whose *Archangel Gabriel* (see page 207) is to form part of the millenary memorial, as the symbol of Apostolic Regality. The archangel appears with outspread wings, holding in his hands the royal crown of Hungary and the double cross, while his feet rest upon the globe, which terminates the work. This work is in M. Zala's finest manner, and it is eminently satisfactory that in the great Memorial will be seen the most notable piece of Hungarian sculpture produced in modern times. The Memorial, it should be stated, consists of a semi-circular sculpture gallery, containing effigies of the more celebrated Hungarian monarchs; while in the centre, on a rectangular base, will be placed Zala's *Gabriel*. Beneath it will be a group of mounted figures—leaders and chieftains conquered by Hungary a thousand years ago.

The spring exhibition contained some remarkable portraits by F. Laszlo, and several delightful landscapes by Ignaz Ujváry, Daniel Mihalik, and Ludwig Szlányi.

A. T.

MELBOURNE. — Public attention has been aroused in Melbourne by a series of articles and letters on the condition of the pictures in the local National Gallery.

The peculiarities of the climate are such that great variations of temperature occur suddenly, and at times within a few minutes. These are due to the cyclonic disturbances, so frequent in summer, when the hot, dry north winds from the central plains, blowing for two or three consecutive days, are instantaneously reversed by the cold, wet south wind from the Antarctic Ocean. A typical instance of this unpleasant phenomenon occurred in the middle of March, when the thermometer under a cloudless sky stood at 155° Fahr. in the sun and at 98° in the shade, but fell to 68° in fifteen minutes at three o'clock, and to 48° by eight o'clock in the evening. Neither people nor pictures are seasoned to bear these extremities, and the result is that varnishes crack and oil pigments succumb to such



"LA FILLE DE NIOBE"

(See Venice Studio-Talk)

BY D. TRENTACOSTE



"LES CYPRES DE LA VILLA MASSIMO À ROME"

(See *Venice Studio-Talk*)

BY MARIUS DE MARIA

an extent that some of the finest works in the gallery are threatened with total ruin.

For the first twenty years of the Gallery's life this decay was not noticeable, because its progress was at once arrested by the Director, who used to employ a very highly skilled restorer to remove contracted varnish before the oils underneath it became endangered by the tension. In a few of the more serious of such cases the restoration may be faintly traced, but in the majority it is now imperceptible, and even the slight marks of successful restoration are preferable to such unarrested decay as is now reducing some of the pictures to a mere *débris* of canvas and white spider-line meshwork.

The present Director, however, sets his face against any process of preservation. He "would sooner," he writes, "see the pictures in a state of natural decay than incur the risk of having them restored," for he "knows nothing about the methods of the professional picture restorer, and as an artist he is afraid of him." The *Argus* makes a simple and effectual answer to this *laissez faire* attitude by observing that "though incompetent restorers have done great harm to some of the noblest of England's historic buildings, yet that is no reason why owners (like the Australian public in this instance) should sit and watch historic buildings perish from preventable decay."

The result is a curious dilemma, and the Trustees, who pretend to no qualifications as experts, have referred to English authorities for the advice their professional adviser is unable to give them. It seems a long way to send for knowledge and skill which are fully available on the spot, and which have already constantly proved competent and efficient to deal successfully with the difficulty. It is a happy thing, however, to find that a watchful Press, though so far removed from the centres of art, is yet keenly alive to the interests of art in our distant colonies.

J. L.

JOHANNESBURG.—One would hardly think it, but so it is! In Johannesburg there are a few disciples of the great mistress Art who, in spite of the waves of speculation that seem to absorb one and all, find time to devote at least one (and sometimes two) evenings each week to studying either from the life or from casts. These devotees are no children, but "men in a world of men," and it speaks well for their devotion that they, business men all, have bound themselves together to study art in a town where it is practically unappreciated.

The "Rand Arts Studio" is on the top floor of one of the many great blocks of bachelor quarters in the heart of the town, and every Friday night these enthusiasts work by electric light from eight

Reviews of Recent Publications

till eleven or twelve in charcoal, pencil, oils, or water-colours. Up to a few weeks ago they were practically without instruction, save for remembrances of ways and means used years ago in their studio-days in England or on the Continent, but now I am glad to say Mr. F. Wichgraf, a portrait-painter whose name is well known in Berlin, has settled out here, and has kindly consented to act as President of the club. He attends each Friday night, and already a marked improvement in the work turned out is the result. It may be remarked in passing that Mr. Wichgraf has received a commission to paint portraits of the President and the members of the Executive Council of the Transvaal.

The club numbers about a dozen working members, and it is hoped shortly that a small exhibition will be held, when an opportunity may occur of forwarding some photographs of the work done, to show what can be accomplished by those who,

though far away from the Slade or R.A. schools, still try to climb the steep ladder of art.

F. J. H.

TORONTO.—The Woman's Art Association of Canada recently held a Loan Portrait Exhibition in the city of Toronto, which excited a great deal of public interest, and which cannot fail to be of great educational value, both historically and artistically. It was the object of the association to show the different stages in the development of portraiture from the earliest times down to the present day, beginning with specimens of Greco-Egyptian art, and including the different processes of line and steel engraving, mezzotint-etching, lithography, photography, oil, water-colour, and pencil drawing, and a very fine collection of medallions in wax and vitreous paste, and medals in gold, silver, and bronze. The paintings included portraits by Rubens, Lely, Van der Helst, Reynolds, Hoppner, Landseer, Goupil, Pickersgill, Raeburn, Collier, Lenbach, and many others — besides some very good specimens of Canadian work. The extent and success of the exhibition has been very encouraging and not a little surprising to the association, which has been steadily and more or less successfully working for the past ten years to gain for art a proper position as a great educational factor in the life of a nation.

REVIEWS OF RECENT PUBLICATIONS.

The History of French Art, 1100-1899. By ROSE G. KINGSLEY. (London: Longmans & Co.) Price 12s. 6d. net.—The author of this new contribution to the History of French Art in Architecture, Sculpture, and Painting may be congratulated not only on the large amount of matter she has been able to compress into the moderate dimensions of her work, but also and more particularly upon the catholicity of her views in the treatment of the varied and divergent phases of the subject. In her criticisms upon the productions of the large number of painters and sculptors to which reference is made, both sound knowledge and excellent judgment are apparent. This is especially noticeable when the modern schools of work are treated upon. The chapter upon the Imaginative Painters and Impressionists of the present day shows a rare and fine appreciation of the qualities, aims, and abilities of



"CRISTO"

BY LEONARDO BISTOLFI
(See *Venice Studio-Talk*)



(See Budapest Studio-Talk)

"THE ARCHANGEL GABRIEL"
BY GEORGE ZALA

Reviews of Recent Publications

men many of whose names have often been before the readers of THE STUDIO.

The Early Work of Aubrey Beardsley. With a prefatory note by H. C. MARILLIER. (London and New York : John Lane.) Price 31s. 6d. net.—So much has been written in THE STUDIO upon the work of Aubrey Beardsley that it is unnecessary at this time to descant upon its merits and demerits. Suffice it now to say that the art-critic will find in Mr. Lane's volume ample material to illustrate either the praise or the blame he may be inclined to accord to this artist's productions. The large number of drawings made by Beardsley for various publications issued by Mr. Lane are here brought together, and the collection is further supplemented by some notable work from the pages of THE STUDIO, the *Pall Mall Budget*, and from drawings hitherto unpublished. It is, in short, the most remarkable and representative collection we have yet seen. The volume is a portly one and each illustration is carefully printed upon fine Japanese paper. Mr. Marillier states in his preface that the Beardsley "craze" is just beginning. We are sorry if this be the case. "Crazes" in art matters are more injurious than beneficial to the right cause. They eclipse the real good underlying a movement by the absurd exaggeration of certain manifestations, which, while they may accompany that movement, are in no sense vitally necessary to it. The "æsthetic craze" of twenty years ago is an excellent illustration of this fact. The sunflower and the lily were to the public the outward manifestations of the decorative movement then slowly gathering force; the senseless representation of them upon ladies' dresses, mirrors, door-panels, and umbrella-stands in no way enhanced that movement, but rather brought it into undeserved disrepute. A Beardsley "craze" is terrible to contemplate, because it is certain that the votaries of such a "craze" would copy the exaggerated idiosyncrasies of the Beardsley style, rendering them even more *outré* than they are, and would entirely overlook those points of his art which are the most commendable and alone worthy of study.

Highways and Byways in North Wales. By A. G. BRADLEY. With illustrations by JOSEPH PENNELL and HUGH THOMSON. (London : Macmillan & Co., Limited.) Price 6s.—This volume, uniform with the *Highways and Byways in Cornwall*, issued some time ago by the same publishers, is of especial value and interest during the holiday season. Starting from Shrewsbury, the author describes a tour which includes Llangollen, Abergel,

Llandudno, Bettws-y-coed, Bangor, Carnarvon, Snowdon, Tremadoc, Tenbryn, Harlech, Barmouth, Aberdovey, Bala, Llanfyllin, and numerous intermediate places. The account is full of valuable information pleasantly written, and the large number of illustrations with which the pages are brightened add greatly to the charm of the book.

The Natural History of Selborne. By GILBERT WHITE. Edited by GRANT ALLEN. Illustrated by EDMUND H. NEW. (London and New York : John Lane.) Issued in parts. Price 1s. 6d. net, or 50 cents.—The artistic success of Mr. New's illustrations to Mr. Lane's edition of the *Compleat Angler* seemed to make it almost a foregone conclusion that White's *Selborne* would be issued in a uniform manner. The two works have so much in common, each appealing in quaint simple language to lovers of country life, that one comes to regard them almost as inseparable companions. Judging from the parts which have already appeared, the illustrations to *Selborne* are in every respect as beautiful and appropriate as those to the *Compleat Angler*. There is a certainty of touch, a directness of intention in Mr. New's black-and-white work which is singularly attractive. He draws with un-failing precision; and although his line is a heavy one, there is no lack in it of tone or *chiaroscuro*. In these days of process-blocks it is rarely the case that illustrations are so limned that they can be reproduced and printed satisfactorily upon a rough paper. The wood-blocks of a few years ago had an advantage in this respect over the class at present in use. But Mr. New's drawings are simply admirable for reproduction from the point of view of both block-maker and printer; and when the excellence of his work is considered, it is only right that this fact should be borne well in mind. The best is that which is most adapted to the purpose intended.

Eden versus Whistler : The Baronet and the Butterfly. (Paris : Louis-Henry May.)—The only point of especial value to artists and the picture-buying public in this account of a famous lawsuit is the final judgment given by the French Court that an artist may be discharged from all obligations to give up a portrait which has been executed by him upon a commission; but that so long as the work remains incomplete the painter can make no use of it, public or private. In other respects, the book before us is chiefly admirable for the dainty manner in which the type is displayed upon its pages, and for the presentations of the butterfly courteous, the butterfly jubilant, and the butterfly scornful, which are its only form of pictorial embellish-

Awards in "The Studio" Prize Competitions

ment. For the rest—well, we have known Mr. Whistler to be more amusing.

The Nature of Gothic. By JOHN RUSKIN. With a preface by WILLIAM MORRIS. (London: George Allen.) Price 1s. net.—Every art-student, every craftsman, every one who would seek to know something of the spirit which governs the production of artistic construction and decoration should read and, if possible, possess this little book. It contains, probably, the most valuable precepts that Mr. Ruskin ever laid down. It has had and will continue to have a beneficent effect upon the work of all those who conscientiously peruse and apply its principles. Originally appearing as a chapter in *The Stones of Venice*, then reprinted by Morris in the Kelmscott Press, it is now issued by Mr. Ruskin's publisher in a cheap form. We would gladly know that it was translated into every language of Europe, and preached from the pulpits of the world.

A Popular Handbook to the Tate Gallery. By EDWARD T. COOK. (London: Macmillan & Co., Limited.) Price 5s.—This is a companion volume to Mr. Cook's *Popular Handbook to the National Gallery*. In the introductory chapter an account is given of the origin and history of the Tate Gallery together with some useful general remarks concerning the British School of Painting. The catalogue of pictures is arranged according to the numbers affixed to the frames, and a biographical notice of each painter is included in addition to concise notes describing the sentiment of the various paintings and sculptures. In order to assist visitors to the Gallery to find the works of some particular painter, an index list of all the artists is given with the titles of their works, while a second appendix provides a numerical index list of all the paintings, sculptures, and drawings in the Gallery. The labour and research entailed in the making of such a book as this must have been enormous, and the compiler may be unreservedly congratulated upon the production of a volume which should prove equally valuable as a guide-book and as a work of reference.

Old Clocks and Watches and their Makers. By F. J. BRITTEN. (London: B. T. Batsford.) Price 10s. net.—This is a popular account of the evolution of watches and clocks from the earliest known forms of timekeepers. The 400 illustrations contained in the book have been well selected and include many quaintly curious and many artistic examples. Amateurs of "long-case" clocks will discover in these pages some excellent specimens and some useful information; collectors

will find valuable lists of "date marks" and makers' names; while the manufacturer of clock and watch cases will be able to realise by its aid how much his productions are lacking in good workmanship when compared with those of olden days.

The much neglected craft of the wood-engraver has been utilised with good effect in a tasteful pamphlet on Simple Bedroom Furniture which has been issued by Messrs. Heal & Son. All the illustrations therein have been cut on wood, and the result has been a quality of line which is not usually obtainable in process work. The little brochure also contains a reprint of an article on simplicity in bedroom furnishing which was written only last year by the late Mr. Gleeson White.

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS. DESIGN FOR TOILET (OR WASHSTAND) SETS. (A XXXIV.)

We regret that we are unable to award any prize in the above, none of the designs having fulfilled the requirements of the competition.

DESIGN FOR TEAWARE. (A XXXV.)

The FIRST PRIZE (*Three guineas*) is awarded to *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall).

The SECOND PRIZE (*Two guineas*) to *Yhoirdis* (Eva Bundy, 6 Dalmeny Avenue, Camden Road, N.).

Honourable mention is given to the following:—*Chris* (Christina Gregory); *Dux* (George C. Duxbury); *Dodo* (Maude M. Ackery); *Gelimer* (Baroness Geÿso); *J'Essaie* (T. W. Whipp); *Lotus* (J. R. Skinner); and *Parnassus* (Charlotte E. Elliot).

DESIGN FOR FLOWER-POT AND PEDESTAL. (A XXXVI.)

The FIRST PRIZE (*Three guineas*) is awarded to *Fossil* (Francis Pope, 42 Crawford Street, Camberwell, S.E.).

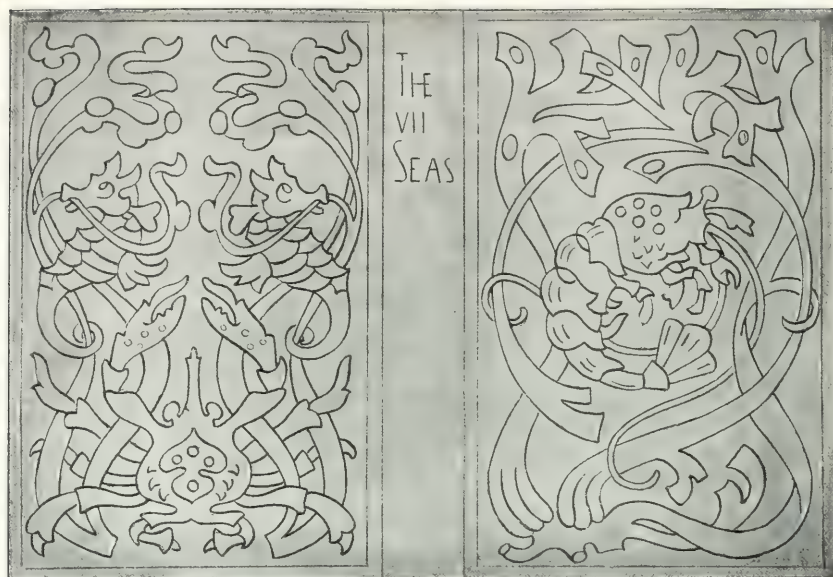
The SECOND PRIZE (*Two guineas*) to *Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

Honourable mention is given to *Snowdrop* (W. S. Moyes).

SKETCH DESIGN FOR A GLASS MOSAIC PANEL. (A XXXVII.)

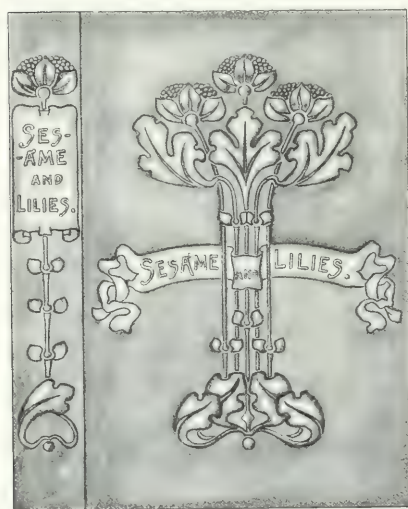
The awards in this competition are unavoidably postponed until the September number.

Awards in "The Studio" Prize Competitions



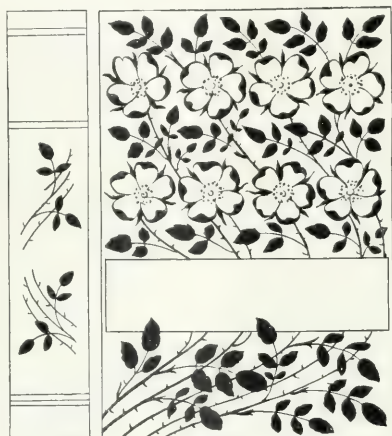
FIRST PRIZE (COMP. B XXXVII.)

"COED MAES"



SECOND PRIZE (COMP. B XXXVII.)

"JESSIE"



HON. MENTION (COMP. B XXXVII.)

"LIP"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. D. XXI.)

"FALCON"

DESIGN FOR THE COVER OF A CLUB GAZETTE. (B XXXV.)

The PRIZE (*Two guineas*) is awarded to *Tatcho* (Ellis Martin, 18 Montague Road, Wimbledon).

Honourable mention is given to *A. J. Rose* (A. Wilson Shaw), and *Scotia* (Cornelius Pickstone).

DESIGN FOR A BOOK-COVER. (B XXXVII.)

The FIRST PRIZE (*One guinea*) is awarded to *Coed Maes* (Guy Halliday, The School House, Oakham).

The SECOND PRIZE (*Half-a-guinea*) to *J'Essaie* (T. W. Whipp, 156 Falsgrave Road, Scarborough).

Honourable mention is given to the following:—*Corn* (Miss Viruly); *Chris* (Christina Gregory); *Carnation* (James H. Milner); *Diotima* (E. T. Zompolides); *Diogenes* (A. W. Coulson); *Four Trumps* (Annie Beken); *Penhallow* (W. R. Bullmore); and *Pan* (F. H. Bali).

STUDY OF A FISH. (C XXIII.)

The FIRST PRIZE (*One*

guinea) is awarded to *Bat* (John D. Mackenzie, Newlyn, Penzance).

The SECOND PRIZE (*Half-a-guinea*) to *Wanderer* (Edwin S. Barlow, Gowthwaite Hall, Pateley Bridge, Yorks).

Honourable mention is given to the following:—*Gabardine* (H. R. Wilson); *Guonard* (Gertrude Straker); *Grayling* (J. H. Hipsley); *Reindeer* (Mrs. Ernest Smythies); *Salmon Trout* (Arthur L. Ninon); and *Van Tromp* (Egmont S. Puckett).

SUMMER LANDSCAPE. (D XXI.)

The FIRST PRIZE (*One guinea*) is awarded to

Falcon (Hugh Price, Dennis Vale, Stourbridge).

The SECOND PRIZE (*Half-a-guinea*) to *Aquarius* (Agnes B. Warburg, 8 Porchester Terrace, W.).

Honourable mention is given to the following:—*Clayton Bay* (Charles E. Wanless); *Cyprus* (R. Elsey Smith); *Memoa* (H. C. Leat); *Penrith* (J. C. Varty-Smith); *Sweet Pea* (Pauline Rochussen); *Sunshine* (M. Northwood); *White Nob* (Charles E. Wanless).



SECOND PRIZE (COMP. D. XXI.)

"AQUARIUS"

The Lay Figure

THE LAY FIGURE.

THE LAY FIGURE.
"TALKING about advertisements," resumed the Man with a Clay Pipe, "can't anything be done to stop them?"
"Mercury!" ejaculated the Journalist, "what is a poor newspaper to live on?"

"Well," said the Man with a Clay Pipe, "admitting that it is necessary for a poor newspaper to live, I should have thought that its daily facts about fiction and fiction founded on facts would have given it a sufficient livelihood."

"I quite agree," remarked the Landscape Painter, "and the farmers are as bad as the newspaper people. I suppose it is not really true that they feed their cattle on offensively named patent medicines, or manure their land with a certain type of penny weekly paper—though the vile notices they put up on their farms would seem to imply it."

"The railway stations are even worse," said the Man with a Clay Pipe. "Have you ever noticed the appalling ingenuity with which the Companies hide away their own announcements in favour of those of traders with things to sell, so that even their station name-boards cannot readily be distinguished?"

"I do not know anything about farms," the Minor Poet lisped, "and I never travel by train if I can avoid it. But my nights are haunted by green and red and yellow things on houses. They glare at you for five seconds at a time and then go out. And before you've had time to rub your eyes and wish that you'd never been born they do it again. It is an outrage!"

The Lay Figure had been unusually silent. At last he remarked, "Well, I must confess to a liking for the poster, although I admit that one has sometimes to pay a heavy price for it."

"Exactly," said the Man with a Clay Pipe; "you like the brilliant colour and the clever design. A good poster should be as concentrated and pointed as an epigram. And there is as much difference between such a one and the things we usually have to endure as between the retort of a polished wit and the coarse abuse of a Southwark rough."

"No man," complained the Minor Poet, querulously, "has a right to try nerves with blobs of bad colour."

"I certainly think," said the Lay Figure, "that the flash-light advertisement should be put down by force. Yet it is conceivable that something decent might be done with light in the way of decorative——"

"Stop there," interjected the New Man. "You are only thinking of the decoration. And for the sake of a good design you would willingly see all our walls illuminated with visions of purple powders and desiccated mutton. Cannot you understand that we humans like to choose our own food, and prefer not to have tonics thrust down our throats at every street corner?"

"Why cannot the Lay Figure," remarked the Landscape Painter, "lay aside his sophistry, and say in so many words that people ought to decorate the exteriors of their houses 'for Art's sake,' as the cant of the last generation had it?"

"Heaven forbid!" murmured the Man with a Clay Pipe.

"Why not?" replied the Landscape Painter. "Of course you would get some positively fiendish effects, but atmospheric conditions would soon tone them down, and the bad colours would run or fade. Believe me it would be better."

"And the advertisers?" suggested the Journalist. "Are they to be abolished from the face of the earth?"

"They certainly might be taught discretion," said the New Man. "At present they tyrannise over harmless citizens by sheer force of capital. I wonder the Labour papers don't take the matter up."

"That idea is worth consideration," said the Lay Figure.

"You see we cannot touch the newspapers," said the Landscape Painter, "we are not obliged to buy them. But I maintain that no one should have a prescriptive right to compel me to look at what I don't want to see, as far as it can be prevented. My sensibilities are not as delicate as those of our young friend the Poet, but I entirely agree with him as to the flash-light horrors."

"I am trying to understand," said the Lay Figure. "I admit that I am not interested in cheap garments or thirteenny specifics. But I really am honest in liking the poster. You will never get rid of advertisements, but you can easily make them far more grateful to the eye than they generally are. Mere lettering even can be good; and the humour of the salesman will always pay him and please the crowd whether on a hoarding or in front of a butcher's shop on Saturday night. But no flash-light, if you love me. Get a good artist to try his hand at a transparency if you will, but spare our eyesight from eternal winks and our nerves from the ache of quick-changing colours."

THE LAY FIGURE.





"THE RED SHAWL"
FROM AN ETCHING
BY FRANCIS JOURDAIN

THE WORK OF CECILIA BEAUX. BY MRS. ARTHUR BELL (N. D'ANVERS).

OF French descent, but of American parentage, the talented American artist, Cecilia Beaux, who has during the last few years risen to high rank as a portrait-painter, was born in Philadelphia, and received her earliest lessons in drawing from Mrs. Thomas Janvier, of that city. Her first independent work was making drawings on stone of fossils, &c., for one of the American scientific societies, and she probably owes much of her remarkable draughtsmanship to the practice in rigid accuracy thus acquired. Later she studied under Professor van der Nielen and William Sartain, the latter a painter of some little local reputation.

In 1885 was exhibited at the Pennsylvania Academy the earliest important work of Cecilia Beaux, *The Last days of Infancy*, which won for her the Mary Smith Prize, and excited general admiration on account of its accurate drawing, its delicate colouring, and its force of expression. In spite of the applause she had already won the young artist was, however, still far from content with the training she had received, and resolved to go to Paris to study at the fountain-head.

She arrived at the French capital in 1889 and entered the Atelier Julian, where Robert Fleury, Bougereau, and Constant were then among the visiting masters. She also worked for a time under Courtois and Dagnan-Bouveret, so that the criticism she received must have been of a most varied character and

probably often not a little contradictory. As a matter of fact, any one familiar with the work of Cecilia Beaux might suppose that she had been a pupil of Carolus Duran, for her pictures have something of the distinction which characterises all portraits by that painter. With his favourite pupil, her fellow-countryman John Singer Sargent, she has also a marked affinity, but, so far as has been ascertained, she received no direct teaching from either of them. She must, however, have been familiar, as was every one during her residence in Paris, with their exhibited portraits and was possibly unconsciously influenced by them. She



"SITA AND SARITA"

BY CECILIA BEAUX

Cecilia Beaux

herself says she received most help from Robert Fleury, who took a real interest in her work, and from Charles Lasar, whose precepts she still applies more than those of any other teacher. She speaks, too, with gratitude of the encouragement given her by Lefebvre and Constant, the latter telling her that she was *dans une très bonne voie*. She adds that sometimes Robert Fleury would summon her before the whole class to receive what she felt to be a sort of mock applause, but which was, of course, genuine, for her compositions. "The whole experience," she concludes, "was immensely illuminating to one who had never before worked in an art school even in America."

For all this, however, the work of Cecilia Beaux

remains very distinctly individual, with a simplicity, directness, and unconventionality all its own. It is essentially modern in spirit. With no ornate accessories she goes straight to the point in everything she does: her children are nineteenth-century little ones, just as they appear in their everyday life at home; her men and women are represented as they really are, with no striving after pictorial effect. There is something almost amusing in the *naïve* surprise expressed by certain French critics, notably Henri Rochefort and Paul Bion, at the fact revealed by Cecilia Beaux's portraits of the existence of such a thing as home life in America. Bion, indeed, frankly admits that until he saw the work of Cecilia Beaux he did not know that there

were lovable maidens, "even more beautiful than the fair daughters of France, on the other side of the Atlantic."

An earnest and untiring worker and of a very quiet unassuming character, Cecilia Beaux made many true and influential friends in Paris and at Concarneau, where she spent a summer. The fame of her class-work spread rapidly amongst her fellow-students, always keen critics of each other's powers, and, had she remained in France, she might have become one of the chief members of the American colony now established on the banks of the Seine. She did, indeed, for a short time occupy a studio of her own in the Rue Vaugirard, and hither she says came M. Julian himself, who after a long conversation in which he "made all his compliments," wound up by exclaiming tragically, "Mais je crains pour vous! Je crains pour vous!" but what he feared did not appear. In spite of all the encouragement she received, Cecilia Beaux was too truly a daughter of



"MOTHER AND SON"

BY CECILIA BEAUX



"THE DREAMER." BY
CECILIA BEAUX

Cecilia Beaux

America to reconcile herself to expatriation, and in 1891 she started for home, stopping for a short time in England to paint several portraits there.

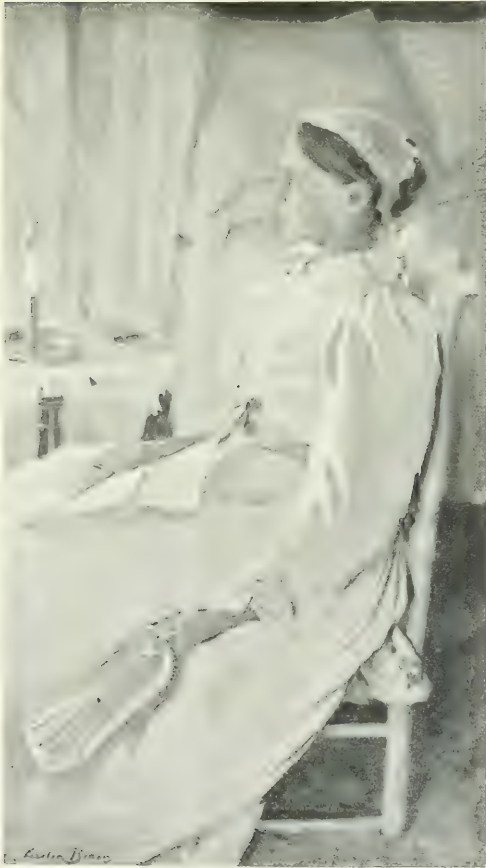
Back again in America, she settled down to steady work, quickly winning general recognition as an able portrait-painter, endowed with a rare insight into character and power of rendering it in the broad and masterly manner she had acquired during her stay in Paris. The first portraits exhibited after her return to America were those of the Rev. Dr. Grier and of her little niece Ernesta, both, in spite of their great difference of subject

and of treatment, instinct with the same forcible vitality.

In 1896 Miss Beaux sent six portraits, including that of Dr. Grier, to the Salon of the Champs de Mars, and was accorded the rare distinction of having them all hung together on one panel. Alluding to this honour, a French critic bemoaned the distressing fact that the young American lady had beaten all her rivals. Referring to the portrait of Dr. Grier he adds: "Composition, flesh, texture, sound drawing—everything is there without affectation and without seeking after effect."

Equally characteristic with the *Dr.*

Grier and *Ernesta* is the picture known as *Sita and Sarita*, representing the artist's cousin, Mrs. Walter Turk, with a black cat on her shoulder, into which some critics have managed, with really remarkable ingenuity, to read all manner of mystic meanings, whereas the probability is that Miss Beaux was merely struck with the harmonious picture formed by the two friends in an attitude of familiar everyday occurrence. What is really far more significant than the presence of the cat is the treatment of the hands, which are painted with no attempt to tone down or idealise their somewhat clumsy character. As is well known by all students of human character, the hands are as expressive as the features, though artists, with very few exceptions, concentrate their strength on the treatment of the face, and paint the hands of all their models in the same style. Every one knows the tapering fingers of a Vandyck portrait, and the delicate symmetry of those painted by Sir Joshua or Romney. In fact that most astute of critics, Giovanni Morelli, better known perhaps by his *nom de guerre* of Ivan Lermolieff, claims that what he calls *l'ame, le tournure de l'esprit*, or the, very inner *ego* of the master, is shown more in the treatment of the hands than in that of any other part of the body. He points out that the Italian painters—notably Fra Filippo Lippi, Giovanni Bellini, Bramantino, and Botticelli—not only treated the hands of every saint in exactly the same way, but transmitted their chosen types to



"A NEW ENGLAND WOMAN"

BY CECILIA BEAUX

Cecilia Beaux

their pupils, so that with them the stamp of their own individuality became of more importance than that of their subject, a fact detracting very greatly from the value of their work, especially in the case of portraiture.

Far otherwise is it with Miss Beaux and some other modern portrait-painters. She studies the hands with the same care as any other peculiarity of those who sit to her, and no Morelli could identify her work by means of the hands alone: it must stand or fall as a whole, a significant indication of her skill in merging her own idiosyncrasies in those of her subject. In the *Mother and Son*, portraits of Mrs. Beauveau Boric and her son, she has produced two very effective likenesses in spite of the somewhat awkward arrangement of the

figures, their relationship not being indicated in any way except in the title of the picture. In *The Dreamer*, on the other hand, one of the most poetic of the artist's works, there is a restful and satisfying sense of completeness. The pose, the features, and the hands of the beautiful girl, who is the very embodiment of ideal maidenhood, are all alike expressive of her utter contentment with her lot, and in her eyes is "the secret of a happy dream she does not care to speak."

In the *New England Woman*, now in the possession of the Pennsylvania Academy at Philadelphia, a feminine type of a very different kind from *The Dreamer*, is reproduced with equal skill and fidelity, and in it Miss Beaux has gathered up with rare force and simplicity the whole story of a faithful devoted life, into which no thought of self has entered to mar its usefulness. The title might well be changed to *Retrospect*, for it is evident that this New England woman is absorbed in the thought of what has been, and is not, as is the other dreamer, looking forward to a happy future full of all manner of beautiful possibilities. The *Cynthia*, a portrait of the daughter of the American artist, Mrs. R. E. Sherwood, is a very effective likeness of its quaint original, but it loses much of its beauty in the black-and-white reproduction, its vivid yet delicate colouring being one of its greatest charms. In the *Ernesta and her little Brother* the artist has perhaps touched her highest point of excellence in the rendering of form and of expression, for the episode of child-life is rendered with real dramatic force. The little fellow with his chubby hands flung behind him in his eagerness, in the gesture so natural to children, is holding forth on a matter of vital importance to himself to his sister, who listens with a very grown-up air of superior wisdom. It is her turn now to be the guardian and the leader, but her features are little changed from the time when she posed to her aunt for her first likeness.

As a rule the figures in Cecilia Beaux's pictures are represented in



"ERNESTA AND HER LITTLE BROTHER"

BY CECILIA BEAUX



PORTRAIT OF THE REV.
DR. GRIER. BY CECILIA BEAUX

William De Morgan

repose, or at least in arrested action ; but in her last work, the *Dorothea and Francesca*, recently on view at the International Exhibition in London, she has shown her power of rendering motion with equal success. The two girls, the daughters of the American poet Richard Gilder, editor of the *Century Magazine*, to whom the picture belongs, are represented dancing together in all the abandonment of youthful glee, and the whole composition is full of rhythmic life. The *Dorothea and Francesca* is by the artist herself considered one of her best works, and marks perhaps the beginning of a new period in her successful career, in which she will delight the world with other compositions than portraits, for there is no doubt that she might rival, if she would, any of her fellow-countrymen in the production of subject pictures

that would appeal to an even wider public than these various likenesses, popular though they are.

WILLIAM DE MORGAN AND HIS POTTERY. PART I. BY W. SHAW SPARROW.

LOVERS of art know that Mr. William De Morgan was one of the first to reproduce in modern pottery the richly glazed blues and greens of the exquisite old Persian ware ; and they know, too, that to him belongs the honour of having re-discovered in England the way to make and to employ the silver and copper lustres of the Hispano-Moresque and Italian majolica. In artistic

circles these successes have long been looked upon as among the most notable achievements of English potters, and as such they are mentioned in perhaps the greatest of our national works of reference, the "Encyclopædia Britannica." In the present article the general history of the work will be examined, with special reference to the tile department ; and I hope to show that beautiful decorated tiles ought to play in our national life a far more important part than that which is now assigned to them.

Mr. William De Morgan has lived through five of the decades of the Queen's reign. From his father, Augustus De Morgan, the eminent mathematician and logician (1806-1871), he inherited two good things which have ever been rare among artists, namely, a scientific bent of mind and a gift for mechanical invention. This gift he has cultivated, chiefly by inventing machines and kilns for his factory. As to his artistic training, it began in



"CYNTHIA"

BY CECILIA BEAUX

William De Morgan



FRIEZE FOR A STEAMSHIP

DESIGNED BY WILLIAM DE MORGAN

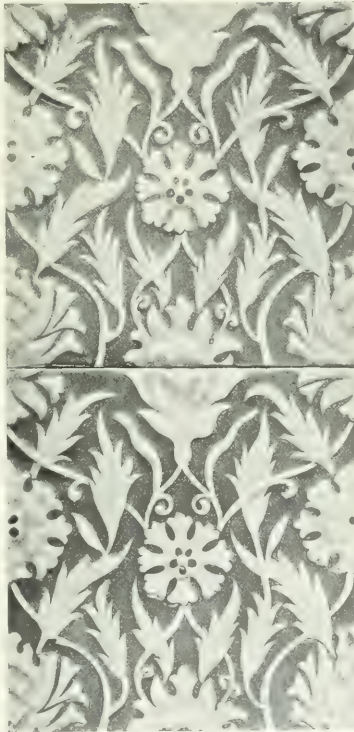
1859 at Cary's old studio in Bloomsbury Street, and was continued in the schools of the Royal Academy, where Mr. De Morgan worked for three years. His early practice of painting does not seem to have been extensive, and the next few years were mainly employed in making stained glass. But in 1869, whilst thus engaged, his attention was suddenly turned to the art of decorating pottery. He noticed that the yellow stain of silver, when over-fired, frequently showed a lovely iridescence, similar to that of the silver lustres of Deruta, of Gubbio, and he thought that it would be interesting to see if the same result could be reproduced on the surface of a glazed Dutch tile.

When this thought occurred to him Mr. De Morgan was unacquainted with the history of Spanish and Italian lustre ware, with the curious disappearance of the latter in the middle of the sixteenth century, and its fortunate rediscovery at Doccia, near Florence, in 1856. This was a subject, indeed, about which very few Englishmen had any knowledge. Nor did

they seem at all anxious to study it thoroughly. Several Italians had actually taught the lustre process both in Staffordshire and elsewhere, but the results of their teaching were so trivial as to excite no interest whatever among artists and con-

noisseurs. Indeed, "an impression continued to prevail that the process was a secret," says Mr. De Morgan. "I used to hear it talked about among artists, about thirty years ago, as a sort of potters' philosopher's stone. Even now it is sometimes spoken of as a secret by newspaper writers." Yet Mr. De Morgan believed from the first that the iridescent stain of silver, which millions of persons had seen on the backs of stained-glass windows, could be reproduced on the glazed surface of a pot or tile. So he began to make experiments, and at last they were so successful that his whole attention became absorbed in ceramic decoration generally.

We have seen that Mr. De Morgan's experiences as a potter began in 1869. He was then living at No. 40 Fitzroy Square. The kiln was in the cellar—a



MOULDED WALL TILE

DESIGNED BY WILLIAM DE MORGAN

William De Morgan

dangerous place enough, though sanctioned by builders and insurance agents whom Mr. De Morgan had consulted, and whose humiliation was great, I hope, when in 1871 the house was set on fire and very much damaged. Discouraged by this mishap, its victim made up his mind to resist the fascination of ceramic chemistry, and to devote all his time to his stained glass. But the attractions of kiln-firing and the persuasions of some friends proved too strong for his resolution, and in the end he took a small house two doors from Carlyle's home in Cheyne Row, Chelsea, where a shed at the end of the garden offered a good site for a kiln. Here he went on with his experiments,

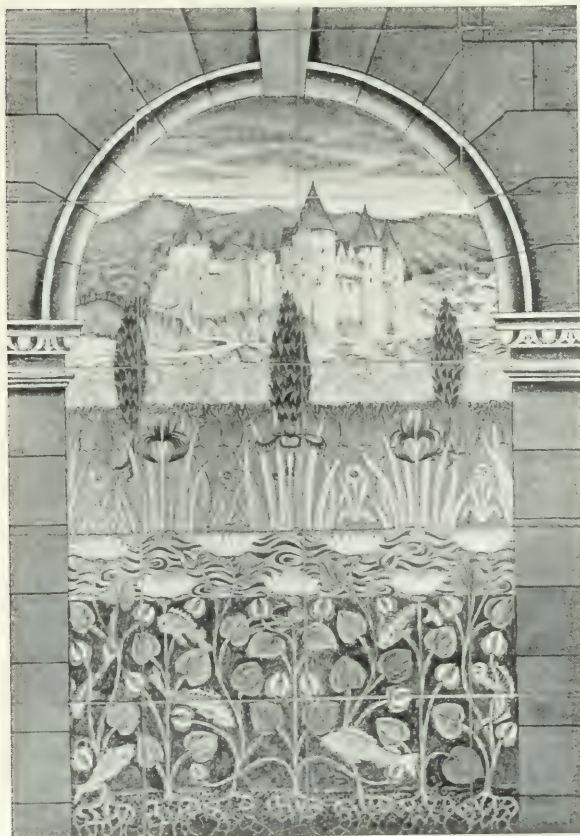
and success coming to him more rapidly than he had dared to expect, he soon found it necessary to remove his little factory to a larger house situated where the Catholic Church now stands in Cheyne Row. It was called Orange House, and close by was the house (though Mr. De Morgan could never identify it) where Wedgwood and Bentley are said to have painted the famous Russian dinner service, with the help of painters from the neighbouring Old Chelsea Pottery in Laurence Street.

While at Orange House Mr. De Morgan not only perfected his lustre process, but thought out a new and successful method of painting in Persian colours under the glaze, and also began to make

large panels by joining decorated tiles together with cement. Among the first of these tile-pictures was a set done for the "Livadia," the ill-fated Russian Imperial Yacht.

These panels attracted the attention of other ship-builders, for they proved beyond doubt that glazed and painted tiles had a cool, pleasant, refreshing effect in ship decoration. The directors of the P. and O. Company were the first to recognise this fact and to turn it to practical advantage. I have seen some of the ship decorations which Mr. De Morgan has done for P. and O. boats, and it would be hard to find better examples of under-glaze ware. The only criticism one feels tempted to make is this: that the tiles are sometimes rather too bold in design for the size of the rooms where they are placed.

It would be easy and pleasant to write a great deal more about this gay and spirited work in ship decoration, but it is not necessary, as a far better notion of its quality may be gained by studying the illustrations than by



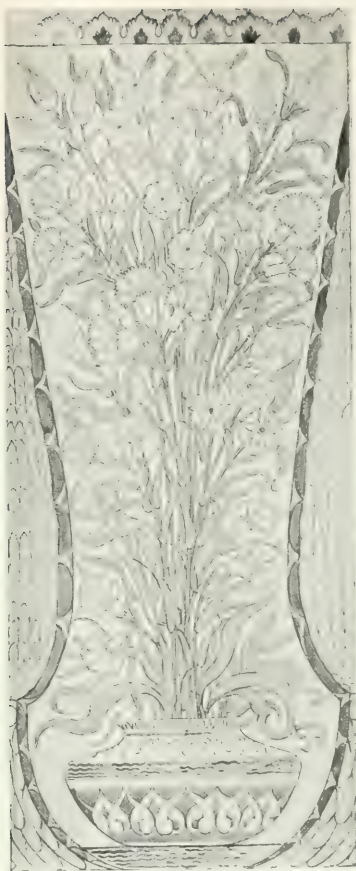
WALL PANELLING IN DE MORGAN WARE

DESIGNED BY HALSEY RICARDO



"JUSTITIA." PAINTED BY
TORQUATO BOLDRINI FROM A
DESIGN BY W. DE MORGAN

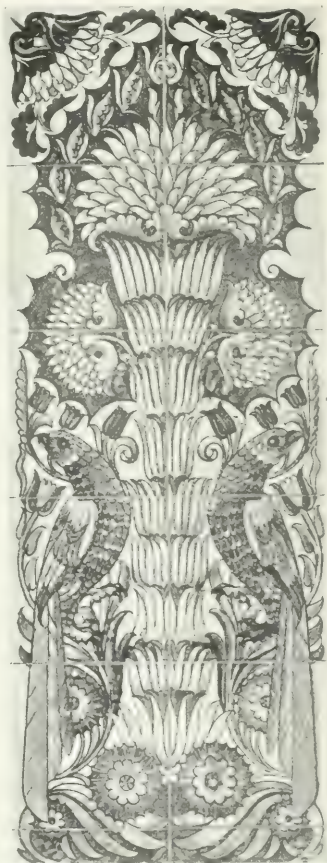
William De Morgan



DALO PANEL IN DE MORGAN WARE
DESIGNED BY J. S. BARR

reading descriptive sentences. I return, then, to the history of Mr. De Morgan's business, that remained at Chelsea till 1882. Then it was removed to Merton Abbey, Mr. De Morgan having entered into a provisional arrangement with William Morris to take a sub-lease of part of the building, so that they might have a joint factory. But no sooner had Morris and Company set up their present works on the Wandle than they found that they would need all the space. Mr. De Morgan, however, could not forego the pleasure of working in such a neighbourhood, so he built a

home for his craft a short distance nearer town, and here his factory remained till 1888, when a serious breakdown of health brought about another migration. Owing to private reasons, Mr. De Morgan had always lived in London, and it was to avoid the fatigue and exposure of railway travelling that he, in partnership with Mr. Halsey Ricardo, the architect, then established his present factory near Wandsworth Bridge. Mr. Ricardo's professional engagements have recently compelled him to retire from active co-operation, but the manu-



PART OF STEAMSHIP DECORATION
DESIGNED BY W. DE MORGAN
EXECUTED BY C. AND G. POLLEEN



DADO PANEL

DESIGNED BY W. DE MORGAN

facture goes on as formerly, and any one who desires to make acquaintance with the technique of this delightful pottery should find his way to De Morgan Road.

The technique, in so far as it concerns the under-glaze tiles, is in all respects original. The design is painted, not on the ware itself, but on a transparent material which, when the painting is finished, is attached with its face to the prepared surface of a tile, and then glazed. In the kiln it burns away, leaving its painted design fixed under the glaze. "This process," says Mr. De Morgan, "was devised to encourage freedom of touch in the

use of vitreous pigments. When painting with these colours on opaque surfaces, the great difficulty is to give the necessary degree of thickness to each one; and there can be no doubt that this difficulty is lessened by working on a transparent material, since the thickness of the pigment is more perceptible on such materials than it is on opaque surfaces." And to Mr. De Morgan himself, since 1891, the process has been advantageous in another way. "In that year," he says, "my health failed again, and I was advised that if I tried to pass another winter in London I should not do much more work of any sort. So I went to spend the winter in Florence. I soon found that merely sending designs and advice to London was but a feeble way of contributing to the success of the factory, and for this reason I engaged Italian painters for the tile-work, sending the transparencies home by weekly instalments. This is what I do every winter; and if, from a business point of view, my residence in Florence has its disadvantages, it certainly benefits the tile department and finds employment for several good Italian artists."

Some persons think that there is no difference between block-printing and Mr. De Morgan's way of decorating tiles with vitreous colours. Yet a painting remains a painting, and a print remains a print, whether or no it be subsequently attached to a tile. The difference between a painting and a print consists in this: the one is done by a brush, while the other is produced by the colour which, when caught up and held temporarily on a typed surface, may be rapidly impressed on the objects to be decorated. Now, Mr. De Morgan's transparencies are all painted by hand, one by one, and what is painted does not cease to be brush-work when transferred either to a tile's prepared surface, or to another canvas, as in the case of any re-lined picture—e.g., the *Madonna di San Sisto*. It is true that the tiles of one pattern are all alike, as things which have to be painted alike are alike; and the reasons why the Fulham tiles have to be painted so are all of a commercial kind which cannot be avoided. The public delights in uniformity, and he who lives to please must please to live.

That is the main point, and I wish to lay stress upon it. Writers on art do more harm than good when they forget that the necessary and useful thing is to accept with gratitude the best work that can be produced by craftsmen in an age of strenuous commercial competition. The conditions under which the applied arts rose to greatness long ago vanished with the types of society that fostered



FRIEZE

DESIGNED BY WILLIAM DE MORGAN

them ; and we can no more go back to those conditions than we could return to Elizabethan London, there to irritate Shakspeare with our expansive hero-worship. What we have to avoid, moreover, is that backward-looking dilettantism which is

never in touch with present-day needs and necessities, and which aims at turning the applied arts into effete panderers to an idolatry of physical comfort. Against this dilettantism we cannot protest too strongly, for genuine art has ever been a constituent of the national

life of a country, and not a superfetation upon its wealth.

This fact touches a very important point of the subject, as Mr. De Morgan believes that there are forms of ceramic art which ought to become as truly national as they were in Persia from the eleventh century to the seventeenth. In a letter to me he says: "If no city exists in which every wall is a fine picture in imperishable tiles, it is not because of any *technical* hindrance to its existence. To grapple successfully with the difficulties created by the tile-joint is not so hard as is commonly supposed. In the first place, the tile-joint is



PLAQUE

DESIGNED BY W. DE MORGAN
PAINTED BY F. PASSENGER

William De Morgan

not really detrimental to the appearance of a tile-picture, as the joints may be so numerous in relation to the area of the picture as to resolve themselves into texture when seen from the proper distance. Besides, even when they are clearly visible, they have no worse effect in decorative art than on plain walls. To the artist while at work, on the other hand, the interruption of the tile joint is troublesome, and the way in which it is got over in my method of painting is satisfactory.

... One obvious use of lustre-ware, as of under-glaze earthenware, is its application to domes and towers, and to all parts of buildings that catch the level rays of the sun. I am not acquainted with any style of architecture in which lustre has been so employed on a large scale, and I suppose a precedent would be necessary."

We see, then, that Mr. De Morgan dreams of lusted towers and domes shining above ceramic cities. It is a beautiful dream, and I firmly believe that the use of glaze and colour in architecture is certain to triumph in the long run, as it supplies

a need which is felt in every land where the modern commercial spirit is at all lively and mischievous. In France, for example, this need has been recognised for nearly fifty years, and serious efforts have been made there to revive that architectural use of enamelled earthenware which in the sixteenth century gave so much charm to the Château de Madrid, in the Bois de Boulogne. This castle or country house, called by the people the Château de Faïence, was decorated by Girolamo della Robbia, whom Francis I. had called from Florence; and enamelled earthenware was used so abundantly, that even the chimney-shafts were embellished with it. But this style of decoration went out of fashion with the graceful and delicate architecture of the Renaissance, and nearly three hundred years passed away before Frenchmen began to hark back to its fanciful gaiety of effect. Since then, thanks to many such gifted potters as MM. Collinot, de Beaumont, and Deck, French architects have had plenty of excellent ware with which to decorate country houses and suburban villas.



DESIGNS FOR POTTERY-WARE

BY WILLIAM DE MORGAN

William De Morgan

But if this use of the potter's art in architecture is to become general in England, as Mr. De Morgan desires, then good effective tiles must be produced cheaply; and we—we who live under the curse of a soot-cloud—should look at the whole matter from a utilitarian point of view. What we want is a much cheaper process than Mr. De Morgan's—say a process of stencilling; and we may be sure that, by encouraging a general taste for good inexpensive tiles, we shall foster at the same time in many quarters a taste for much higher kinds of workmanship in decorative earthen-

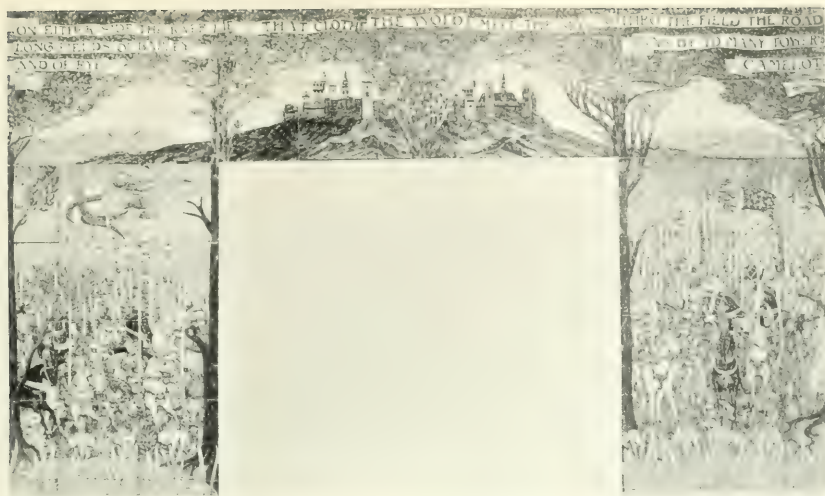
ware. The art of ornamenting tiles and vases attained its maturity in Persia just because it was a truly national art in that country; and those who visit Persia to-day speak with joy of the flashing blue dome of the Mosque at Ispahan, and of other architectural relics of ancient pottery. The more exquisite ware within the mosques cannot be seen by unbelievers, but there is enough elsewhere to cause English travellers to wish that at home, in our grim towns and cities, the ugliness of the streets could be charmed away by the great and inspiring effects which are still left open to the potter's art in a more extended application to architecture.

Among the methods recommended by Mr. De Morgan there is one that comes in suggestively at this point. He describes it as a system of brick-facing. He takes a glazed and coloured tile equal in area to a brick and half the surrounding joint, and attaches it to the brick's outer surface before it is built into the wall. The object of this practice is to obtain a firmer attachment, to cover the brick-joint as well as the brick itself, and to complete a glazed wall-facing without employing additional skilled labour. The last end can be obtained by the use of ordinary glazed bricks; but their range of colour is limited, and great care is needed to avoid coarse joints. Moreover, pattern work is easier of achievement when tiles are employed in the way just described. No opportunity has yet arisen of showing to the general public the effects to be obtained by this method of facing bricks with coloured tiles; but Mr. De Morgan believes that his experiments prove it to be a method that is very favour-



PANEL

DESIGNED BY W. DE MORGAN
EXECUTED BY R. AND T. SKEGGIN



PANEL FOR FIREPLACE IN DE MORGAN WARE

DESIGNED BY HALSEY RICARDO

able to a successful application of colour to external walls.

About the tiles and the tile-pictures in the illustrations, that draw attention to some of their uses within the house, very little need be said, as they speak for themselves. The picture of *Justitia*, with its grace, its exquisitely wrought detail, and its simple and alert rhythm of line, was painted in Florence from a cartoon by Mr. De Morgan. *Justitia's* hair is golden; the dark part of her dress is a deep olive green, blue is the colour of the light part; and the hanging sleeves have a rose-tinted lining. It is easy to perceive, I think, that the beautiful art of Mrs. De Morgan has at times a strong influence on her husband's figure-drawing.

The *Camelot* panel for a fireplace, with its squadrons of English and French knights, some on white horses, others on brown, is an excellent piece of work of Mr. De Morgan's sometime partner, Mr. Halsey Ricardo. The colour throughout is rich and harmonious, the sunny blue of the sky contrasting admirably with the greyish-green of the trees and with the pleasing shades of the manganese brown and purple in the mountains and in the castle. One feels that a bird could fly round the castle and over the mountains. In this picture there is light, there is air, and every part of it, from a merely technical point of view,

is full of interest. The panel came about in this way. A design was wanted for tiles to go round three sides of a particular grate. Mr. Ricardo made a water-colour sketch—to inch scale—and then proceeded to work on the tiles when they were yet in the state of dry unburnt clay. With a tool he modelled in relief the castle, the mountain, the branches, and other parts of his design; then the tiles were fired to "biscuit" and "grounded." It was now time to outline the picture in colour, and when this was done the tiles were handed over to Mr. Charles Passenger, one of the painters at the factory, who finished them from the water-colour drawing. A special quality of brilliance, of luminousness, is obtained by the use of modelled surfaces, and I may add that the whole panel has been glazed and fired five times.

WALTER SHAW SPARROW.

Sir T. D. Gibson Carmichael has lent his very valuable collection of goldsmith's work and jewellery for exhibition at the Victoria and Albert Museum, South Kensington. The most important works of art in the collection are a gold shrine of the fifteenth century, a gold pomander decorated with enamels, rubies, emeralds and pearls, a gold pendant in the style of Cellini, a Mexican triptych, a rock-crystal shrine mounted with gold and precious stones, and some specimens of Teutonic jewellery.

MODERN GERMAN LITHOGRAPHY. III.—HAMBURG, DUSSELDORF, AND FRANKFORT-ON-THE-MAIN. BY HANS W. SINGER.

DURING the first half of our century quite a strong interest seems to have been taken in art at Hamburg, and not a little that compares favourably with what was produced elsewhere saw the light of day there. In the course of time, however, business interests engrossed the city completely, and at the end of the period which saw Hamburg rise to be the principal commercial town of the Empire, the love and practice of art had sunk to a very low ebb. This has all changed now, and the event is a most unusual one, for it may be said to be due to the efforts of a single man—and he not an artist.

He is the director of the Municipal Fine Art Museum, who, after providing in quite an unparalleled manner for the improvement and increase of

the museum under his own care, directed his energies towards improving the conditions beyond the walls of his own institution. He began by unearthing old Hamburg art, and created a great deal of patriotic interest for former local artists, who, though perhaps not quite the men of genius that he proclaims them, are nevertheless well worthy of more attention than they have received. Then he advocated the labour of the amateur, and formed and furthered a large club of dilettante art workers. Even the best amateur is not altogether incapable of doing harm, but there is always one thing that commends him—his enthusiasm; and a few persons enthusiastic about art can stir up a whole stagnant community.

The director referred to also gave his support to amateur photography, and finally he stepped *in medias res*, by vigorously opposing an old academic, tyrannical set of painters who reigned supreme, and called forth a new school of younger talent.

From the very beginning these young artists came into contact with lithography, and the poster for



'THE PLOUGHMAN.'

FROM A LITHOGRAPH BY A. SIEBELST

"THE TRITON." FROM A
LITHOGRAPH BY
HANS THOMA





"BOY WITH COW"

FROM A LITHOGRAPH BY JULIUS VON EHREN

the exhibition in which the "new men" were represented for the first time as a body, was a lithographed design by Arthur Illies. It was a very innocent performance—half-length of a man, nude, palette in hand, standing in a landscape before a canvas at which he is working. Yet this simple black crayon lithograph raised fierce opposition, probably in consequence of the high party feeling then rampant. The next year's poster, by Ernst Eitner—the bust of a woman, printed in two strongly contrasting colours, orange and violet—does not to-day strike us as in any way "aggravatingly modern." Yet the opposition was worse than before, the conservatives got the upper hand, and the poster had to be withdrawn from circulation after it was printed. Since then, however, I believe the director and his party have become masters of the situation. In 1897 these young Hamburg artists published a portfolio of eight lithographs, containing some of their best work, a notice of which appeared in the columns of *THE STUDIO*.

Besides his poster, Illies lithographed one of

his own paintings called *The Watersprite*. The original painting, with its blues and greens, is intentionally made to appear somewhat ghastly; the lithograph aims at the same effect but with less success. It is apparently mostly scraped. In the *Harbour of Hamburg* the artist makes use of a peculiar coarse grain and waterlines, but it is difficult to understand why he should have considered it necessary to add this feature, for the picture was sufficiently good of itself and needed no tricks to make it interesting. This *Harbour of Hamburg* was contained in the Lithographic Portfolio of 1897. Eitner's contribution, a view of the Alster stream near Wellingsbüttel, is in some points like it. Eitner lithographed a seascape, a wide expanse of water with a small boat in the distance, that has a good, hazy, Turner-like effect. It seems to have been done on paper with an artificial grain, and reminds one of the greyish tone of some of Whistler's lithographs. He attempted the same thing again in the print called *On the Elbe*, in which we look from under the thick foliage of trees out upon the white

Modern German Lithography

glaring river. Some of his portraits, combining scraped with crayon work, are pleasing and of a fine grey tone. The *Net-mender*, a rather large stone, is also good. In addition he has done a large head of a girl in splatter-work ; it reminds one of the paintings of "pointillists" like Luce or Signac. All these are fairly successful first attempts, but so many stones, so many different methods of treatment. The impression soon gains ground that the artist has studied too many different methods. Had he been given nothing but a stone, crayons, and an abstract of the few simple rules that govern lithograph drawing, he perhaps would have elaborated something that, no matter how many had done it before him, would have been original and probably of more lasting value.

Julius von Ehren has attempted lithotint ; the two prints I have seen are very good, especially the boy tending a cow. He whittles a stick as he stands before the browsing animal by the side of a wheat-field. The point of vision is laid very low, so that only a strip of sky is seen above and beyond the wheat. Thus he avoids difficult aerial per-

spective. The other lithotint is a girl's portrait ; while Eitner's lithograph in the 1897 portfolio is a simple crayon drawing of six ducks, some of them swimming in a pond, while others rest on the banks. Their postures are capitably observed, and the point of vision is again taken very low.

Of three men, Thomas Herbst, Fr. Schaper, and J. Wohlers, I have seen only the lithographs that they contributed to the 1897 portfolio—perhaps this is all they have done. Herbst's lithotint, calves at a trough in the field, is very good, and it is rather surprising that both his and Eitner's first attempts in this difficult technique should have been so successful. Wohlers draws a good study of pigs in simple crayon line, and Schaper an impressionistic sketchy landscape.

The work of A. Siebelist is as good as, and not essentially different from some of the above. P. Kayser has drawn a splendid interior upon stone. An old peasant sits napping in a chair behind a bureau ; the curtains before the little windows of the low room are drawn, but they hardly suffice to mitigate the warmth and light of the summer afternoon sun that fills the room with a drowsy atmo-



"A VALLEY IN THE EIFEL MOUNTAINS"

FROM A LITHOGRAPH IN COLOURS BY F. VON WILLE

"FLEMISH LANDSCAPE"
FROM A LITHOGRAPH
BY EUGEN KAMPF



Modern German Lithography



"HAMBURG DOCKYARD

FROM A LITHOGRAPH IN COLOURS BY P. KAYSER

sphere. Kayser has also done a very large lithograph in colours of the Hamburg docks. It is intended to serve as an instructive illustration, and to be hung in schoolrooms like some of Henri Rivière's colour prints. It was printed from about six stones, and published by Commeter. Besides Kayser, Alfred Mohrbutter seems to have been the only one who has attempted colour-lithography. There are by him a fair number of monotone lithographs, the study of a girl's head printed from an outline crayon, and several tone-stones, and the poster for a Crefeld Exhibition. This shows a girl, brush in hand, ready to decorate vases, and is printed in four colours.

Mohrbutter and Eitner have devoted more time to lithography than the other Hamburg artists of the younger set, but even their works are far from being numerous.

According to several accounts, the best Senefelder Centenary Exhibition was held at Düsseldorf. A strange occurrence this, for by a freak of fortune the centenary fell upon a time when practice and interest for the art of drawing upon stone had suddenly been rejuvenated in many art centres—but

not at Düsseldorf. It has been for some time a rather stagnant place. There are some few able individual artists there, who are more or less in touch with modern feeling; the majority, however, are members of the "Malkasten," famous in days of yore, when it belonged to the artist to arrange costume festivals, and walk about in a velvet jacket and romantic cap. Most of the members cling to their old faith, eschew modernity, and would not think of attempting lithography. Perhaps they consider it an inferior practice. Moreover, the victories achieved in lithography by the younger artists elsewhere are enough to ruin its chances at Düsseldorf.

A few men have tried it casually, and though there is no modern "lithographic movement" at Düsseldorf, their work must not be passed by unheeded in our notice of German lithographers. Professor Jernberg has done some good large landscapes. The effect is that of a broadly handled, rapid Indian-ink sketch. A muddy wet country road and a creek in bleak November are capital.

F. von Wille's romantic landscapes, printed from

Modern German Lithography

two or more plates, and his *Castle* are very effective, especially the latter, although only a red and an olive-grey stone were employed in addition to the black outline drawing. The scroll for the lettering appears to much better advantage in the original than in the reduced reproduction, but the type selected should have been more decorative.

A. Frenz has drawn several strong designs in a style altogether decorative and not naturalistic, and he adapts his low-toned colour scheme to it. At times his work recalls the good draughtsmanship of the old Renaissance woodcuts and their energetic outline. A Cæsaric head, *Morning*, and *Adam and Eve after the Fall*, are among Frenz's best productions.

Eugen Kampf's landscapes are good, but in no way superior to anything that has been done many a time before. Arthur Kampf is perhaps a little more modern in spirit. His subjects, *Bathing Women*, *Reminiscences of Andalusia*, and *Emigrants*, are rather more realistic, his treatment more removed from the "pretty-pretty" than the Düsseldorf code allows. He has latterly even stepped over to the newest of the new, the Neo-Idealists, and produced such designs as *The Bad Conscience* and *The Deluge*. But regarding them



FROM A LITHOGRAPH

BY A. MOHRUTTER

purely from the lithographic side they have nothing

in common with the recent work that has sprung up elsewhere: they still tread on the old beaten lithographic paths.

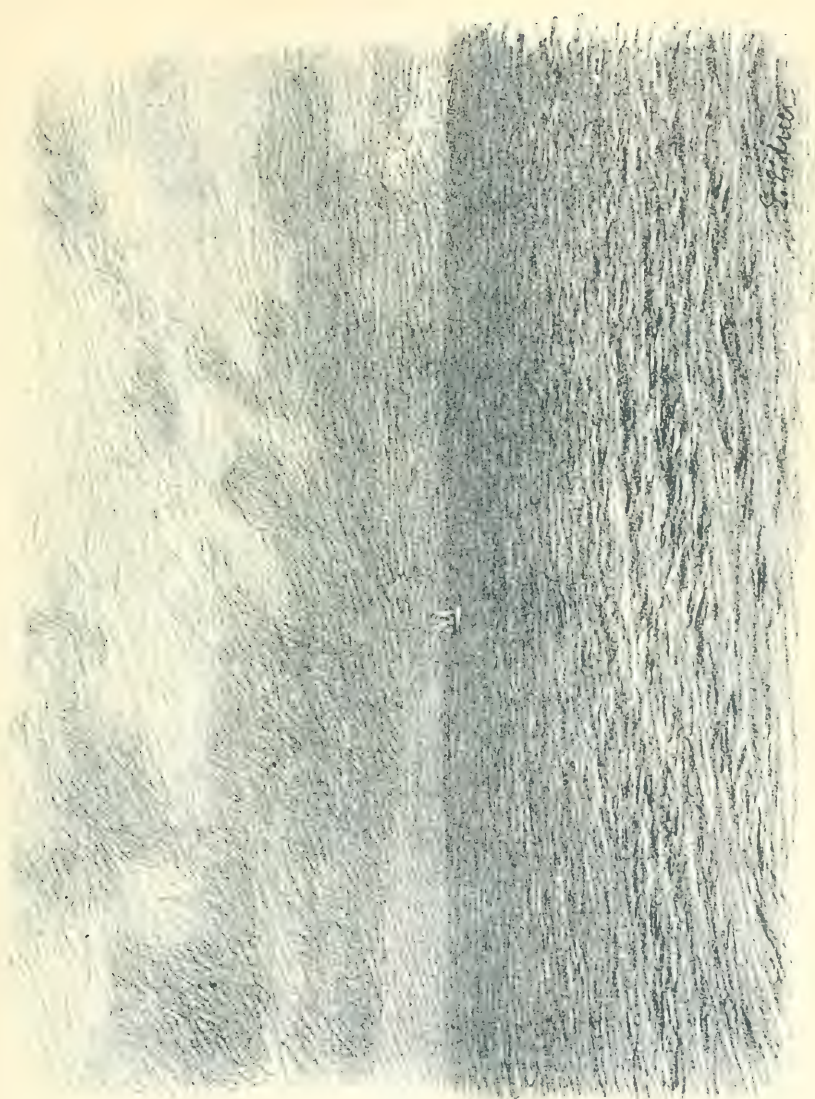
There is, however, one black sheep in the fold, and that is Heinrich Otto. By rights he belongs to Karlsruhe, and one can't understand how he happened to turn up at Düsseldorf. I do not hesitate in pronouncing his *Evening in the Eifel* one of the cleverest bits of colour printing known. Two field labourers are going homeward with their team of oxen by the side of a small stream. The sun has set, but the sky reflects a glaring light. By the use of coloured paper, two tone-plates and the outline stone, a marvellously strong effect is attained. *The Ploughman* is very similar. Here we have a pen-and-ink contour



THE WATER SPRITE

FROM A LITHOGRAPH BY A. ILLIES

"THE SEA." FROM A
LITHOGRAPH BY
ERNST EITNER



1844

Modern German Lithography

printed green, and a greyish-brown tone plate, which again combine with the yellow of the paper to form a beautiful harmony. In *The Harrow* the white of the paper is utilised effectively for the beard of the old man and spots on the cows. Perhaps the lithograph he calls *Farm Houses* is the best of all. It is evening twilight, with the first quarter moon already visible in the sky. A peasant woman is collecting a bundle of hay in a meadow behind some farm-houses. It is difficult to detect the number of plates employed. Though no dark inks were used, the dusk twilight effect is admirably reproduced, probably by superprinting transparent inks. H. Otto certainly holds his own among the foremost lithographers of the day.

Frankfort does not possess a "school" of artists—happy Frankfort! Such artists as the town can call its own live and work distinct from one another. A number of them have done lithographs, Burger, Von Pidoll, Steinhausen, Thoma, and others. Pidoll's views look very much like woodcuts. The most of the lithographs of Steinhausen, who has exercised such an influence upon Thoma, are beautiful designs, but they are no more than simple pen drawings on stone, and therefore

do not partake of the interest which so much of the work of to-day commands on account of its novelty. Thoma, on the contrary, has taught lithography to say quite new things.

Thoma used to design frames for his paintings, generally plain broad strips of wood, upon which he painted ornamental friezes. To simplify this work he one day lithographed such borders, and hereafter pasted the lithographs on the frames, colouring the designs afterwards by hand. This is the way he came to try lithography as a distinct art and for its own sake. His first lithographs were portraits, among them that of his mother in her eighty-eighth year, of a young girl, Miss Sattler, of the Art Historian Thode, and some studies of heads. The treatment was analogous to that he employed for the frame-borders. The lithographic drawing was very simple and not pushed to the final result, so to speak. This was attained by adding a slight touch of colour here and there with the brush. Sometimes a copy will show more of this retouching by hand, and really falls but little short of being a water-colour (or pastel) drawing by the artist. The print-room at Dresden contains several superb examples of this kind.



"EMIGRANTS"

FROM A LITHOGRAPH BY ARTHUR RAMEL

Modern German Lithography

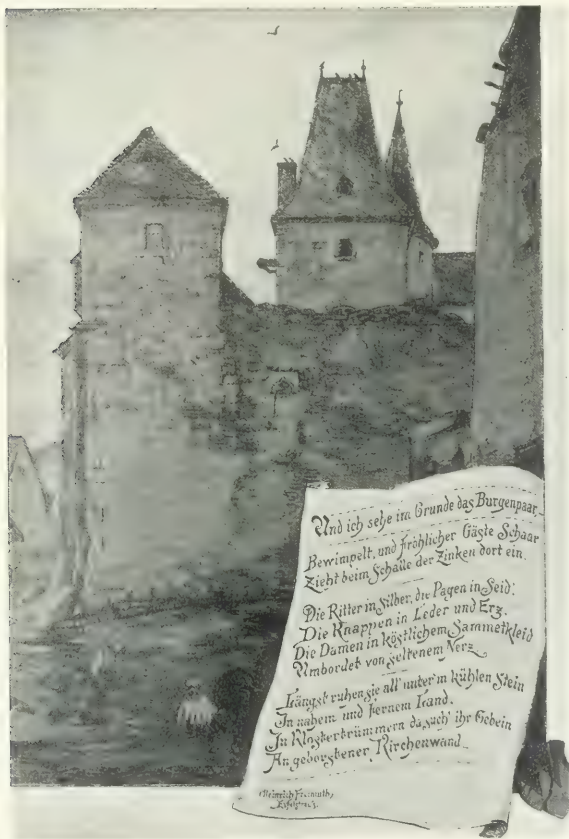
He then took to printing these touches of colour, using from two to four stones. His fine artistic tact has always hindered him from becoming vulgarly imitative and naturalistic in his colours. He displays an extraordinary taste for decorative combinations of colours and the simplicity entailed by the process, while the wide scope it leaves for the display of individualism greatly endears it to him. Some of the most splendid lithographs produced in this manner and at this time (1892-5) are *The Flight into Egypt*, *The Triton*, and *On the Banks of the Nidda*, *The Fairy-story Teller*, *S. Florian*, *The Nymph of the Spring*, a portrait of himself, *Landscape in the Taunus*, and *St. Anton near Parthenkirchen*.

This, which one may call his second period, is, I consider, his best. The third shows to my mind a decline, let us hope only a temporary one. It commences when he takes to algraphy, that is, drawing on aluminium instead of stone. The greater facility has turned out to be a danger as it always does, and it cannot be denied that Thoma now produces too much and at times careless work. This substitute, aluminium, seems to me a very unfortunate choice for one who works in colours. It appears that algraphy employs different inks from lithography. They have no body and are disagreeably meagre. The coloured algraphs all look as if they had been printed with writing fluids instead of printer's ink, and it

is to be hoped that Thoma will soon put up with the greater inconvenience and take to stone again.

Thoma is now in his sixty-first year, but he is always ranked among the "younger men." Next October he enters upon a new venture, for he is going to Karlsruhe as Professor at the Academy vice Kalkreuth, who has been called to Stuttgart. This shows the unbroken spirit of youth, in spite of his grey hairs. His lithographic "œuvre" comprise 107 plates, besides the frame ornaments — a good round number to have been produced by a painter in the course of only six years. Not all are of the first quality, but at the very least a dozen will be remembered as long as there is any trace of this present revival of the art of lithography left in the world.

We have to thank Messrs. Bismeyer & Kraus of Düsseldorf and Mr. Commeter of Hamburg for the kind loan of a large number of lithographs here discussed, from among which the illustrations accompanying the above article were selected.



"THE CASTLE."

FROM A LITHOGRAPH IN COLOURS BY T. VON WILL.

LEAVES FROM THE
SKETCH-BOOK OF
E. BOROUGH JOHNSON.



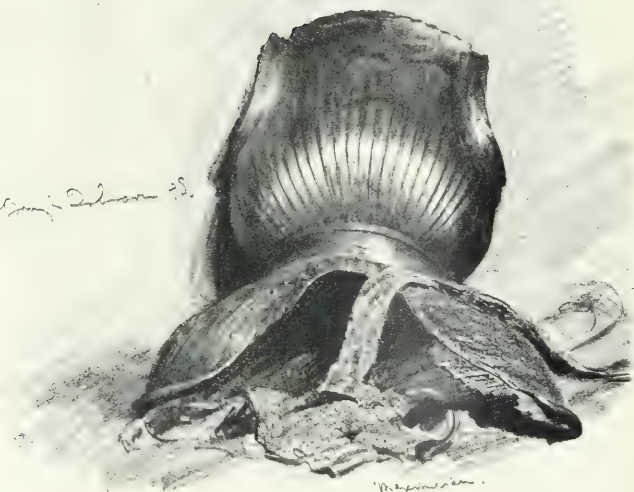


George Johnson 99





James Jackson Esq.



W. P. Woodman.





PORTIÈRE IN APPLIQUÉ WORK. BY MARY
G. HOUSTON (SOUTH KENSINGTON)

THE NATIONAL COMPETITION AT SOUTH KENSINGTON, 1899. BY ESTHER WOOD.

THE retirement of Mr. Walter Crane from the post of Principal of the Royal College of Art was current news at the opening of the annual show of works sent up for the National Competition. It would have been unreasonable to expect even such a revolutionist to do much in a single year of office towards unravelling the ancient tangles of red tape in which the work of the Science and Art Department is proverbially bound up. But his resignation is a matter for regret, even though it can hardly affect his influence in the field of art education.

Neither Mr. Crane nor any other of those who stand for æsthetic reform could fail to be encouraged by the work now being done in English schools. Whatever be its omissions, there is at least the element of progress in the exhibition so unceremoniously thrown together as a summer side-show to that ill-digested mass of industrial curios by which modern science is represented in the sheds of the South Kensington Museum. Both from the Royal College of Art and from provincial centres

come achievements of real interest and merit, in transcripts from art and life, and in the more crucial tasks of design. The pervading spirit is one of sincerity and courage, enabling many students to break fresh ground in beautiful invention without losing the scholarly qualities of patience and care.

A general criticism may be made of the lack of enterprise towards the designing of commonly useful things. We feel it natural to apply decoration to articles of luxury—the furniture of the salon, jewellery, and the instruments of music, and other sensuous delights. But we have not reached that stage of culture in which it seems more natural, and much more necessary, to beautify the objects of daily use and need. In textiles there is a tendency to over-much pattern, as though a piece of plain colour were not just as valuable an element in design. Jewellery and table-service afford a very popular section. The larger kinds of architectural and metal-work, which the examiners in a bold flight of definition refer to as “iron gates and such-like,” have not been widely attempted. Ecclesiastical furniture also seems rather out of favour with the schools. Considering the fine and delicate appreciation of symbolism shown by many students, it is remarkable that they so rarely seem to carry it forward into ritual.



DESIGN FOR A BOOK-COVER IN EMBOSSED LEATHER

BY MARY G. HOUSTON (South Kensington, 1899)

The National Competition

In Mary G. Houston, Royal College student and gold medallist, we find one of the most distinguished exhibitors of the year. Her modelled design for a hand mirror, brush and comb, to be executed in beaten silver, is an admirable example of the perfection to which a working model may be brought. It is not a mere plaster sketch or suggestion, such as is often offered under this head; but a careful and effective statement of what the designer intends in the finished work. This praise, however, only applies to the way in which the design is set forth; its intrinsic merit is no less high. It consists of three faintly outlined figures of a girl at her toilet, which for delicacy of feeling and poetic suggestion might have been inspired by Mr. W. B. Yeats's beautiful legend, "The Binding of the Hair."

The silk portière by the same student, with a design of St. George and the Dragon in a panel of *appliqué* embroidery, forms the most striking of the needlework exhibits. The ground is of an agree-

able blue-green, and the disposal of a few well-chosen colours within the strong and simple outlines of the figure produces a decoration harmonious in itself and with the nature of the subject portrayed. The careful composition is more fully seen in the working drawing beside it. The plan of exhibiting such drawings side by side with the completed object is a good one, though somewhat exacting to the student. It provides for a fair judgment of the execution and the design *per se*, and at the same time betrays discrepancies in workmanship, and any lack of suitability in the design for the material in which it is carried out. A handsome panel, also in *appliqué* embroidery, by Mabel B. Keighley, of Plymouth, illustrates a couplet from William Morris:

"Under the may she stooped to the crown;
All was gold, there was nothing of brown."

Broad in conception and draughtsmanship, rich



BACK AND FRONT OF HAND-MIRROR



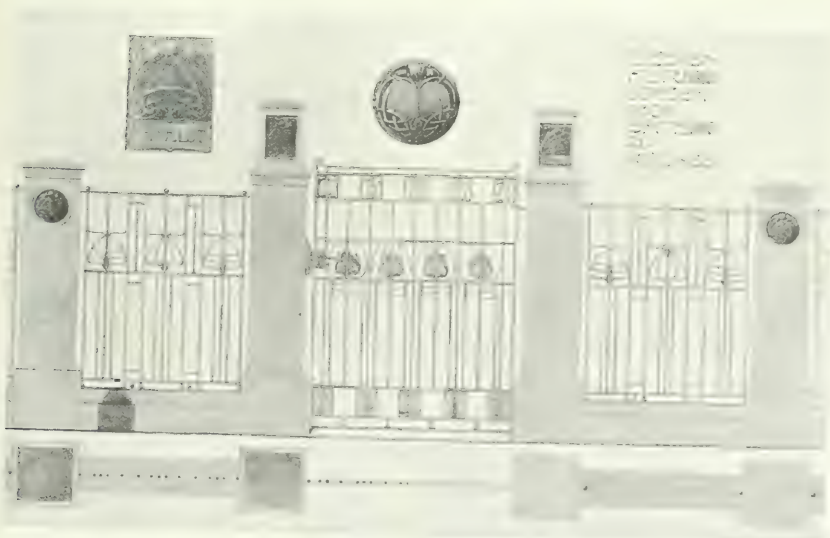
DESIGNED BY MARY G. HOUSTON (*South Kensington*)

The National Competition



MODELLED DESIGN FOR A PANEL

BY HENRY JAMES STOUT (*Ch.*)



DESIGN FOR GATE AND RAILINGS IN WROUGHT IRON

BY GEORGE EDWARD KRUGER (*Arch.*)

The National Competition

and luminous in colour, the design fully conveys the ceremonious leisure and dignity of the subject.

The last of Miss Houston's exhibits is a set of embossed and tooled leathers for the binding of Rossetti's *Hand and Soul*. The design is quiet and restful in treatment and full of poetic charm. It is pleasing to find students of such technical ability as Miss Houston and Miss Keighly selecting themes from the best and least hackneyed literary sources.

Returning to the modelled designs, the little plaster panel by Henry J. Strutt, of Westminster, strikes us more favourably than some of the more ambitious pieces. It shows a group of seated figures, with foliage of the plant known as "honesty" or "harmony," which makes so unique



DESIGN FOR WALL TILES

BY JOHN W. SHERRATT (*Macclesfield*)

and beautiful a decoration; as Mr. Frampton himself has shown us in one of his best-known designs. A model for the binding of *Old English Ballads*, by David H. Hodge, of Plymouth, is marred by the somewhat curled, contorted aspect of the figure.

In the plaster studies for architectural decoration, a ragged sketchiness complained of by the examiners is certainly noticeable. It is difficult to identify the birds in the friezes sent by Eleanor B. Satchwell and Gertrude M. Haswell, of Birmingham; and such students are hardly yet strong enough to create a conventional bird of their own, as one or two of our arts and crafts leaders may possibly claim to have done. There is also a curious want of proportion in some of the designs, as, for instance, in a frieze from Birmingham representing a cat chasing mice, in which the victims are fully half as large



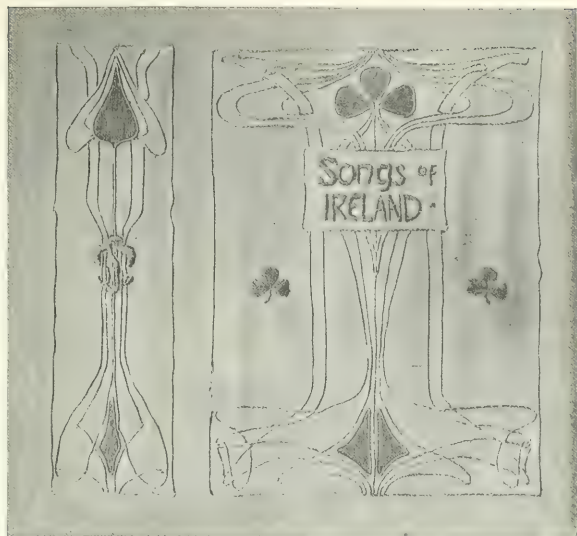
DESIGN FOR A LACE DOYLEY

BY LYDIA C. HAMMILL (*Truro*)

The National Competition

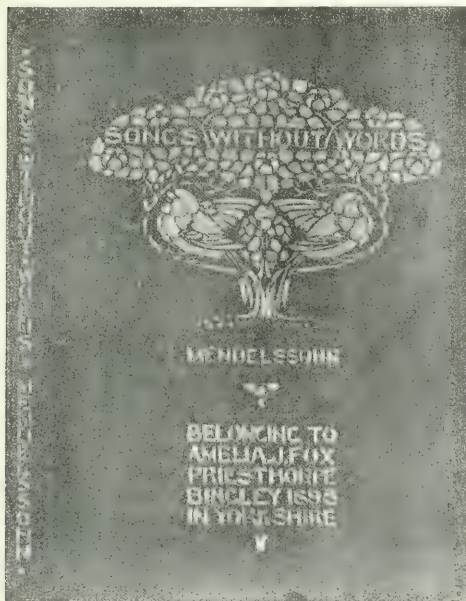
as their pursuer. This piece, however, is awarded a bronze medal, perhaps for a certain originality and vigour which it undoubtedly shows, though these are not usually the qualities which commend themselves most to South Kensington examiners. The design for a leaden cistern-head, by Thomas Cloughton, of Pudsey, is a welcome departure on utilitarian lines. The beautifying of those domestic fittings which have so long been held to be entirely beyond the pale of aesthetic feeling should surely afford scope for invention to the designer of to-day.

The regulation as to "white plaster only" has unfortunately excluded much



DESIGN FOR AN EMBROIDERED BOOK-COVER

BY MARY G. SIMPSON (*Lambeth*)



DESIGN FOR A STENCILLED BOOK-COVER

BY ROBERT A. DAWSON (*South Kensington*)

that might have been interesting in gesso or other coloured mediums. One may admit the wisdom of setting some such limits to students' work, with the intention not to embarrass the sight with colour till a certain mastery of pure form has been attained to. Still it may be said that form and colour are not wholly independent things; colour sometimes brings a certain atmosphere with it that reflects or discovers hidden qualities in form. This applies more particularly to work in low-relief, in which there is just now a distinct and significant revival. Ours is not an age of great sculpture, springing calm, absolute, and impersonal from august and serene conceptions of life. But the method of low-relief, as Mr. Walter Pater has pointed out in his essay on Luca della Robbia, permits a more intimate and personal note in art; withdrawing the too clear-cut features to another plane of movement and feeling, and tempering the stern idealism of the classic with the subtleties of shadow and atmosphere. In England, for the most part, this more reserved and dreamy treatment of decorative panelling has gone with a wholesome sweetness of

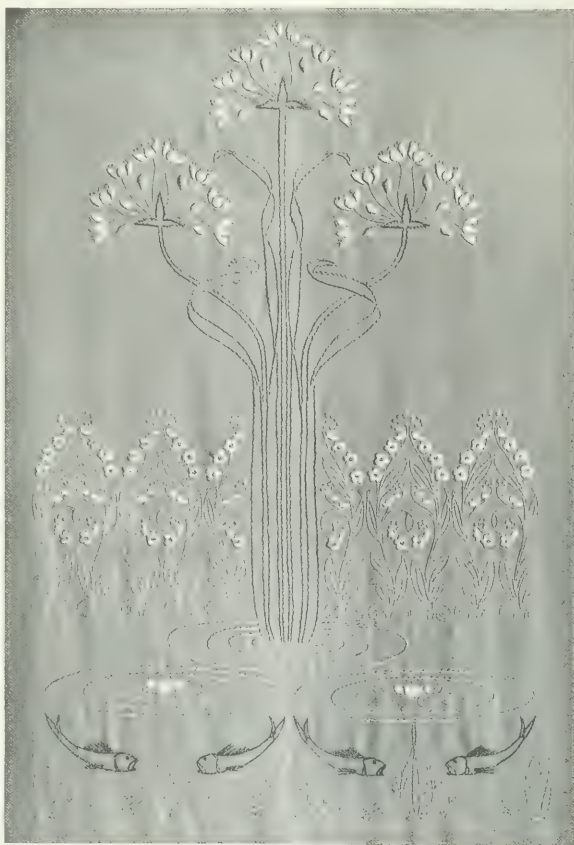
The National Competition

spirit quite alien from the sensuous mysticism of France, which has never quite shaken off the high-relief habit of the Renaissance. Of this spirit Mr. Strutt's dainty little panel may serve as a happy instance.

Annie Stock, of Taunton, and Thomas Cox, of Macclesfield, show very good designs for a mosaic pavement and frieze, in which the limitations of the method have been well considered. It is satisfactory to see these students bringing a somewhat discredited decoration to something approaching perfection in an unpretentious geometric style. Without going so far as to say that English art is incapable of any serious and noble treatment of pictorial subjects in mosaic, we may safely say that it looks towards a younger generation to redeem the ancient glory of the handicraft.

Stained glass does not present any work of original merit, but the designs of Leonard Timson, Battersea, Effie Ward, Birmingham, Charles W. Kelsey, Heywood, William Stott, Royal College, and Dorothy Hilton, Birmingham, may be noticed. The designs for stencil treatment, though plentiful, are hardly up to the level which might be looked for in this so simple, useful, and yet distinctive method of work. None of the exhibitors have fully realised its possibilities in decoration, but there are some fairly satisfactory friezes, and a specially good design by Agnes R. Phillipson, South Kensington, whose adaptation of water-lilies is very ingenious; the lines of the stencil suggesting the play of light on the water in which the blossoms float. A stencilled cover design by Robert A. Dawson, of the same school, is also very effective. The Chelsea

students, among others, have especially applied their stencilling to textiles, giving preference to velvet. It may be questioned whether velvet is a proper material for this treatment. The slight and facile nature of stencilling, as being always a suggestion rather than a finished ornament, seems to lend itself rather to occasions and materials where a rough and rapid decoration may be acceptable, and not necessarily permanent. A handsome, costly, and durable stuff will obviously bear more elaborate and delicate treatment than one light and perishable; moreover one instinctively recoils from applying pressure, or even paint, to a velvet surface: printed velvet is an essentially inartistic



FIRE-SCREEN WORKED IN SILK

BY GRACE BOSTON (*Battersea*)

The National Competition



DESIGN FOR A FAN

BY KATHLEEN M. WARREN (*Nottingham*)

thing, and not even so clever a painting on velvet as that shown by George Montague Ellwood, of Holloway, can wholly reconcile us to the process.

A solitary design for tapestry stands out among the heavier textiles by its originality and sober power. It is by Hilda Pemberton, of New Cross,



APPLIQUÉ AND EMBROIDERED PANEL

BY HILDA E. PEMBERTON (*New Cross*)

The National Competition

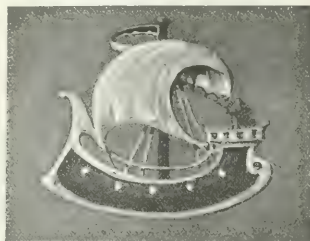
whose admirable work we meet again in other sections. Its leading features are a mediæval castle and a decoration of grapes making a composition wonderfully dignified and old-world in spirit, without being merely imitative of Morris or Madox Brown. In the wall-papers and printed textiles there is really nothing to remark. A ceiling-design by Jennie Delahunt, of Manchester, for which she receives the Princess of Wales's Scholarship of £25, must not be overlooked. The second scholarship under the same trust is



DESIGN FOR A BROOCH
BY BERNARD L. CUZNER
(*Birmingham, Vittoria Street*)



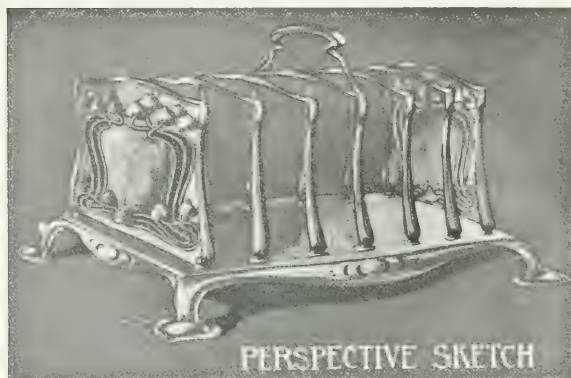
DESIGN FOR SILVER TOAST-RACK
BY MAUDE M. ACKERY (*New Cross*)



DESIGN FOR A BROOCH
BY BERNARD L. CUZNER
(*Birmingham, Vittoria Street*)

awarded to Edith Olga Armour, of Battersea, for a design for printed muslin which is very dainty and bright. Beside this we may set the beautiful lace-designs of Lydia C. Hammett, of Taunton, who in the exquisite little d'oyley we illustrate seems

to have realised the most that can be done with this fine and almost fairylike handicraft. In damask table-linen we have a much neglected branch of design, which it is pleasing to see attempted by students at Clapham, Belfast, Salford, Nottingham, Macclesfield, Lydney, Cork, Padiham, Hammersmith, Burnley, and the Royal College of Art. The work of Mary D. Baxter, of Clapham, is the most distinguished in this group; she succeeds in making a flat decoration pleasant and interesting even when seen from opposite points of view. The



DESIGN FOR SILVER TOAST-RACK

BY MAUDE M. ACKERY (*New Cross*)

The National Competition

same difficulty has been well met by James Hodgen, of Belfast, in a design for a counterpane, which is quite refreshingly old-world in texture and style. The centre is occupied by a decoration of peacocks, in which the *vis-a-vis* arrangement of the birds is graceful and quaint. The border, though carefully worked out, is not quite up to the same level. The material is cotton, and the design is wrought in white on pale china-blue. Thus by the way of mural decoration, household linen and the lighter textiles, we find ourselves again among the needlework, in which some very tasteful design and execution yet remain to be noticed.

Amy Strongman, of Dumbarton, sends a set of panels for a fire-screen, in *appliqué* embroidery, with a design adapted from the wild rose. The conventional treatment of the flower is extremely good. The same praise applies to a border of violets for *passementerie* embroidery, by Ida F. Ravaisson, of Holloway, in which the natural habit of the flower is remarkably well maintained, while a very pretty and ample border-pattern is accomplished. An ineradicable prejudice against glass beads, due to Ruskin and the memory of assorted penny packets, impels us to suggest that this design would be no less beautiful if carried out in silks.

Another excellent fire-screen comes from Helen Faulkner, of Birmingham, with a bold and picturesque design of a ship, good alike in drawing and in the finished embroidery; and yet another from Grace Boston, of Battersea, contrastingly light and slender in style, and composed of a group of water-plants, ably conventionalised, with fish beneath. There are also several interesting book-covers in this section. One by Mary G. Simpson, Lambeth, is especially delightful; it is a design for *Songs of Ireland*, in shamrock and gold. The artist has obeyed the golden rule of rejecting every superfluous detail from the decoration, and the result is a wonderfully simple, strong, and satisfying piece of work. Katherine Warren, of Nottingham, also sends a good book-cover and a very tasteful design for a fan, drawn out and executed with admirable feeling and care.

The women students of the New Cross school have established quite a reputation in decorative metal, which has been seen not only at South Kensington,



DESIGNS FOR SILVER

BY HARRY E. NORRIS (Birmingham, Victoria School)

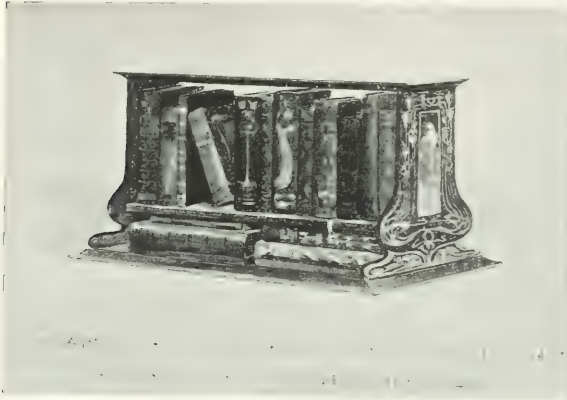
The National Competition

but in other London exhibitions of students' work. The designs of such accomplished and enterprising competitors as Hilda Pemberton, Katherine Coggin, Edith J. Pickett, and Isabel McBean have already been represented in these pages. They are now reinforced by the no less

admirable talent of Maude M. Ackery and Kate Allen, Lilian F. Baxter, and Charles Willett. Miss Ackery's silver toast-rack is both novel and beautiful in decoration, and has the great merit of table-ware in being easily polished and cleaned. Those who have wrestled with toast-racks, sugar-

tongs, ornate jug-handles, and similar instruments of torture to the kitchenmaid, will be doubly appreciative of all that makes for simplicity in the appointments of the dining-room. The designs for electric bell-pushes by Charles R. Willett and Lilian Baxter are ingenious and pretty, and show a wise application of taste to the developments of modern life. There seems no reason why the bell of commerce, or at the porch of the "house beautiful" in 1899, should be less worthy of aesthetic treatment than the gong or the tocsin of old. These are intended for silver or bronze; the latter is always to be preferred for exterior uses where the bell-fittings will be tarnished by weather, and where the cook in her zeal will surround them with a halo of cleanliness, on the paint which comes under the morning rub.

The designs for jewelry by the same group of students are very commendable for simplicity and purity of style; and in the case of enamels a true and delicate feeling for colour is apparent. Kate Allen well deserves her silver medal for her dainty clasps and buckles, and Hilda Pemberton, Lilian Baxter, and Isabel McBean send similarly good work. The silver chatelaines designed by



DESIGN FOR A BOOK-CASE

BY LILY DAY (*Nonesuch*)



DESIGN FOR A BOOK-CASE (END VIEW)

BY LILY DAY (*Nonesuch*)

The National Competition



DESIGN FOR TAPESTRY

BY HILDA M. PEMBERTON (*Veto Crocus*)

Kate Allen and Edith J. Pickett are in excellent taste. Three other competitors, Bernard L. Cuzner, Harry B. Norris, and Alfred H. Jones, all of Birmingham, must also receive honourable mention in this field. Two brooches in a "ship" design by B. Cuzner are especially charming, and the designs of these three students for gold, silver, and copper enamels are among the best things of the year.

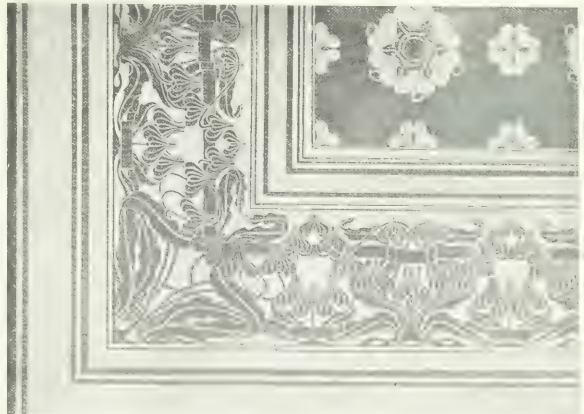
A small drawing-room mirror in silver, jade, and amber is designed and modelled by Louisa M. Henman, of Croydon. Its structure is very shapely and agreeable, and the unconventional blending of the three materials is quite a success. There is excellent modelling in the lithe little figure which supports the glass.

The only important design for iron-work is in a

set of gates and railings by George E. Kruger, of Bath, which in general effect is decidedly good, though a little thin and liney in places. There is, however, some highly-wrought and handsome iron-work in the cover of a font, of Irish-green marble, with bronze panels, designed by Pickford Marriott, of South Kensington. This is the best of the few attempts in ecclesiastical design, and it is a serious and worthy conception, of which the practical drawings are fully and conscientiously done.

In the larger kinds of furniture, the most novel and original departure from stock subjects is a design for a garden seat. This useful and despised object, so long identified

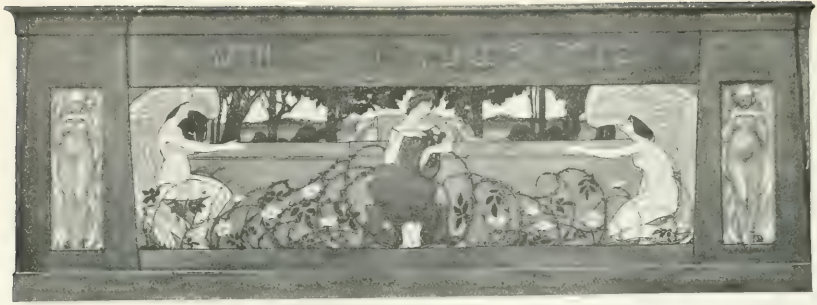
with flat iron laths, always at the wrong part of one's back, is now presented to us as a handsome and comfortable settle, either in white marble or hard grey sandstone—a suggestion due to Allan Inglis, of Dundee. The back and ends of the seat,



DESIGN FOR DAMASK TABLECLOTH

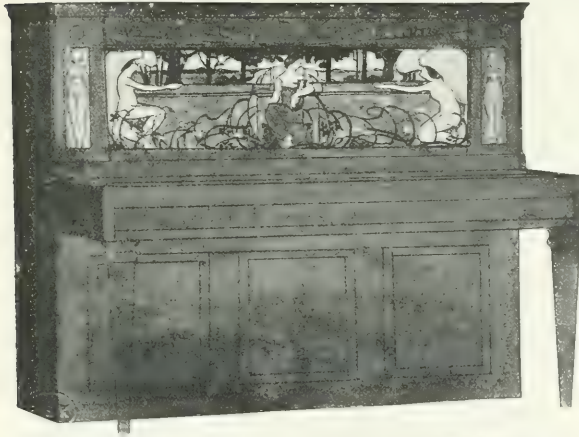
BY MARY D. BAXTER (*Coughman*)

The National Competition



PANEL FOR A PIANO-FRONT

BY GEORGE C. DUXBURY (*South Kensington*)



DESIGN FOR A PIANO-FRONT

BY GEORGE C. DUXBURY (*South Kensington*)

as shown in the drawing, are decorated with carving in intaglio and low-relief.

An ordinary wooden settle for the fireside, by John M. Aiken, of South Kensington, is carefully and sympathetically designed, and the carved decoration is pleasing and appropriate. A silver medal is awarded to George C. Duxbury, South Kensington, for his design for a piano-front, which for broad and poetic treatment represents the best qualities of modern furniture.

One of the most original conceptions in table furniture is the design for a small portable book-case in sycamore wood stained green and polished, with the ends ornamented in coloured gesso. This is by Lily Day, of Norwich, and offers one of the very few suggestions of students for the use of

gesso in panelling and in association with wood. The end panels for this work have a design of *Una and the Lion*. The working drawings are beautifully finished in colour, and the whole effect is—as it should be—to make us wish to see them carried out in materials, and with the same perfect workmanship bestowed on them as in the preliminary stages.

The designs for pottery are few in number and do not rise to a very high level. The exceptions to this verdict are the exhibits of Isaac W. Taylor, of Wakefield, whose plates are sparingly and choicely

bordered with conventional design, and of Richard C. Riseley, Macclesfield, who also shows an excellent plate and some dado tiles. From the Macclesfield school we have in addition John W. Sherratt's good designs for tiles.

The work in black-and-white design and book illustration is generally poor, and certainly below the average of work now being done in the London technical schools, especially where the students are brought into touch with the requirements of modern process-engraving. The bright and original work of Jessie M. King, Glasgow, has been welcomed on a previous occasion. Its promise is fulfilled in this year's exhibits, and her decorative drawings show excellent imagination and a fine sense of line and composition. Alfred Leete, of Weston-super-

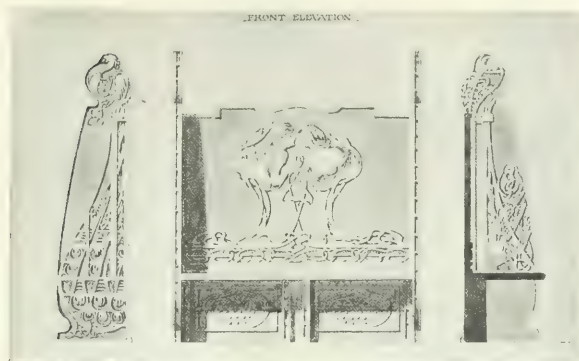
The National Competition

Mare, is also fairly at home in the technique of reproduction-drawing. The name of Sunderland Rollinson, of Scarborough, is another of familiar memory; he has a distinct individual manner and

considerable decorative feeling and skill. There are some graceful and dainty menu-cards by Frank Jones, of South Kensington, and Frank E. Wiles, of Cambridge, and a good set of book-plates by Alice Horton, of Liverpool.

Considering the keen interest now felt in Japanese art, and, on the other hand, the rapid development of process-printing in colours, it is disappointing to find no adequate designs for colour-prints, either in the Japanese hand-method or in the English mechanical processes. There is nothing to stand beside the colour-designs of Ethel K. Burgess in the competition of last year. In the neighbouring field of posters—few and poor as they are in spite of the increasing demands of the market—the versatile Hilda Pemberton once more is easily first. The objection urged in the judges' report, that a poster is not a poster unless it has lettering, is absurdly invalid. The examiners should know that it is quite a usual thing for a poster-design to be submitted for purchase in bare line and colour, the lettering being added afterwards in the spaces allowed for it, according to the needs of the advertisers for whom it is secured.

One other branch of design for printing—far removed from the field of commerce and advertisement—is happily represented; we refer to the design of end-papers for book-bindings. Edith Jones, of New Cross, and Geo. Marples, South Kensington, seem to be the



DETAILS OF GARDEN SEAT

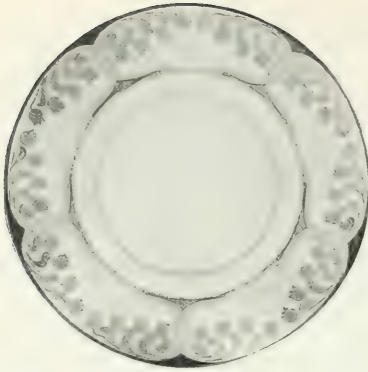
BY ALLAN INGLIS



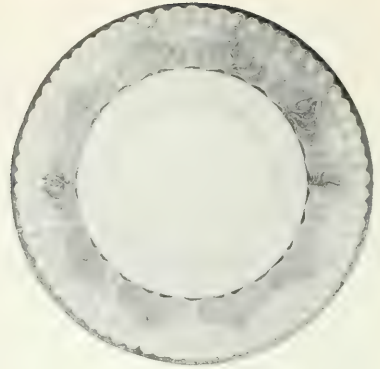
DESIGN FOR A GARDEN SEAT

BY ALLAN INGLIS (*Dunelm, Technical Institute*)

The National Competition



DESIGN FOR PLATE DECORATION



BY ISAAC W. TAYLOR (*Washfield*)

only scholars who have attempted this delicate and beautiful form of surface-decoration.

A final review of the exhibition, and a careful comparison of it with the examiners' report, can only excite wonder as to what principles can have governed the making of awards, especially when the praise thus implied is qualified by severe deduction in the catalogue. A prize is given, for instance, for a painting from life, "in spite of the extreme falsity of the background," and another

for a textile pattern, "in spite of the bad taste of introducing perspective effect into a surface design." Work which receives a silver medal is pronounced "out of scale and commonplace"; and a prize design for tiles is "rather an accomplished work but unsuited for its purpose." What are the first essentials of design if suitability for its purpose is not among them? And with "an entire lack of construction" among the models in plaster, how do the works so afflicted contrive to stand upright?



DESIGN FOR BOOK ILLUSTRATION

BY JESSIE M. KING (*Glasgow*)

The National Competition



DESIGNS FOR BOOK
ILLUSTRATION BY
JESSIE M. KING
(GLASGOW)

Studio-Talk

In other sections "the examiners observe a want of the sense of beauty which should be the object of the designer; for example, tadpoles and the like are not promising motives for design." We should be sorry to endorse a restriction of this kind.

One need only point to Japanese decoration to show what dainty and exquisite patterns may be made from what are called the lower forms of life; and we have always regarded tadpoles as creatures of singular piquancy and charm. But we are bound to agree with the examiners in their

reluctant admission that "the work sent from the Royal College of Art, as a matter of fact, is not beyond that sent up from the general schools." In other words, the work of ordinary students in the London and provincial art classes is quite able to hold its own against that of more highly endowed and privileged persons. It would be more consistent with the dignity of a royal and national training-school if the report of its committee were couched in grammatical English, with something of that nice fitness of expression to thought which they so carefully recommend to others; and offered to its thousand readers in better paper, type, and printing than that of a parish magazine.

[A word of protest must be entered against the stamp "E.S.K." impressed upon the designs exhibited by competitors. The stamp in use is trivial and weak in conception, and is, moreover, placed upon the face of the drawings, often materially damaging the work itself. While a stamp for this purpose should be of simple form it need not necessarily be commonplace. The impression should appear upon the margin and not upon the drawing. Students might, if necessary, be instructed to leave a margin to their designs for this purpose. —EDITOR.]

STUDIO-TALK.

(From our own Correspondents.)

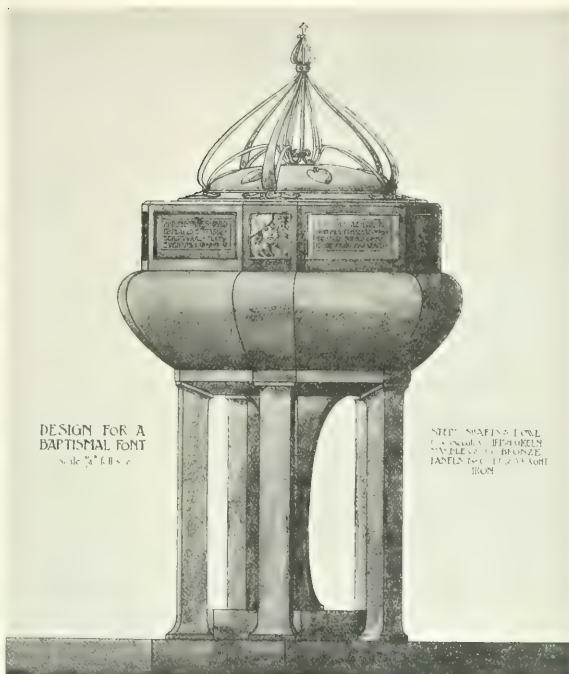
LONDON.—The case of the Regent Street Central School of Arts and Crafts is an extremely interesting one, and is



MIRROR DESIGN FOR A MIRROR

BY LOUISA M. HENMAN [C.]

entirely creditable to the County Council. In the recent exhibition there was perhaps nothing which gave evidence of actual genius or even of a very high degree of talent, but, on the other hand, most of the objects in each department were workmanlike and technically capable. Seldom in a show of the productions of young craftsmen have there been so few things which are the outcome of misdirected energy or false taste. This happy result is largely due to the guidance of able teachers who are practical rather than merely professorial. Too often the School of Art is ruled by a man who has become weary in his craft, and is by no means inclined either to make or to encourage new experiments. In a school directed by such talented craftsmen as Mr. George Frampton and



DESIGN FOR A
BAPTISMAL FONT
by "A" Ellis

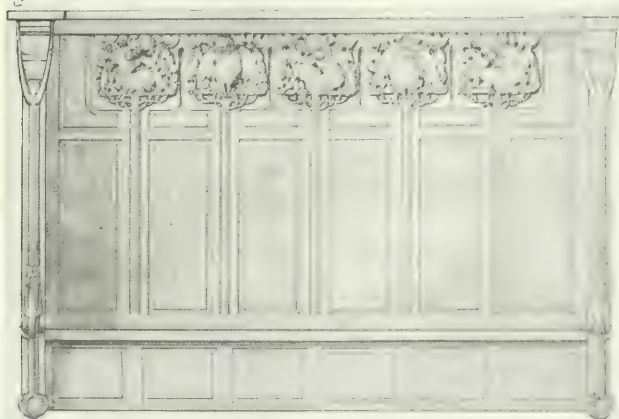
STEP: SOME IN STONE
THE SCULPTURE: BRONZE
SOME IN STONE
SOME IN BRONZE
SOME IN STONE
SOME IN BRONZE

DESIGN FOR A BAPTISMAL FONT

(See "The National Competition")

BY PICKFORD MARriott

(South Kensington)



DESIGN FOR A SETTLE IN CARVED WOOD

BY JOHN M. Aiken (South Kensington)

(See "The National Competition")



DESIGN FOR A SILVER CHATELAINE

BY KATE ALLEN (New Cross)
(See "The National Competition")

Mr. W. R. Lethaby, and taught by men so distinguished as Messrs. Christopher Whall, R. Roscoe Mullins, Louis Davis, Douglas B. Cockerell, F. Morley Fletcher, and others, one expects to find something like originality, and one is not disappointed. The programme of the Regent Street School is nothing if not comprehensive. Everything is attempted, from architecture to woodcuts in colour, and writing, and illumination. The examples of bookbinding in the recent exhibition were very numerous. The work of G. Sutcliffe and F. Sangoski was particularly good. A copy of

"Quo Vadis," bound by the latter, was a really distinguished piece of craft, at once simple and ornate. Dean Farrar's "Life of Christ" received a binding ecclesiastical in character which deserves praise. The chief ornament was a decorative cross, which has been most ingeniously contrived. This must be set down to the credit of A. Molyneux. The stained glass was of very fair quality. In some cases the designs were original, and in others examples after cartoons by Ford Madox Brown, Selwyn Image, and Christopher Whall had been carefully executed. We were especially glad to find a series of patterns of plain leading which showed both skill and taste. Simplicity was very properly the note of most of them, and it is astonishing how much decorative effect was obtained without needless elaboration.

A good deal of attention has evidently been paid to ornamental leadwork, a branch of applied art which has of late years been much neglected.



DESIGN FOR A MENU CARD

BY FRANK E. WILES (Cambridge)
(See "The National Competition")



DESIGN FOR A MENU CARD

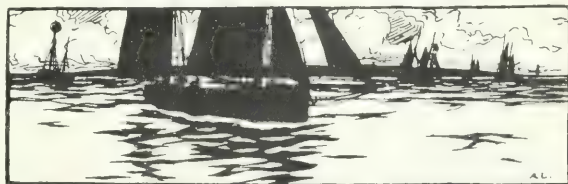
BY FRANK M. JONES (South Kensington)
(See "The National Competition")



DESIGN FOR A MENU CARD

BY FRANK M. JONES (South Kensington)
(See "The National Competition")

Mr. Lionel Crane's window box in this material was a happy and in every way successful effort and should lead to the abolition of those painted wooden arrangements which are extremely unsightly, and are, owing to the nature of the material employed, very liable to rot. The master of the class showed some careful drawings of ancient lead rain-water heads (dated 1630) at one of the Oxford colleges which prove how great a part leadwork played in old schemes of architectural ornament. Enamelling



DESIGNS FOR BOOK ILLUSTRATIONS

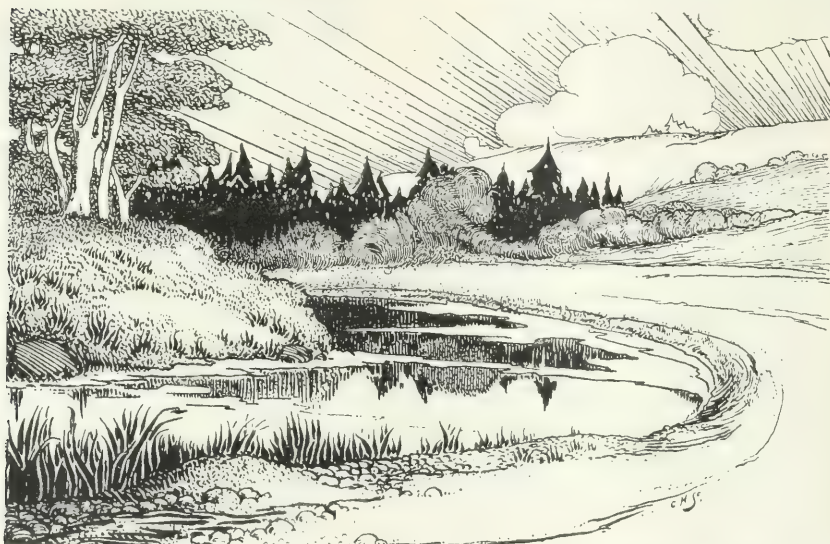
BY ALFRED HETE (Hendon-super-Mare)
(See "The National Competition")



DESIGNS FOR BOOK ILLUSTRATIONS BY ALFRED LEETE (*Weston-super-Mare*)
(See "*The National Competition*")

is evidently a favourite craft with pupils of the school, for in this department the exhibits were very numerous. A group of specimens—some of them very elaborate—by Benjamin Nelson, were worthy of careful study. Other agreeable designs were those of Geraldine Carr, A. Myers, and H. J. Maryon. Another prominent feature was an oxydised copper box, with lid in translucent enamel, by R. D. Winter. Some of the designs for jewellery were refreshingly original, while there were caskets and cups which possessed the somewhat uncommon merits of dignity and simplicity.

The embroidery section was not strong. The samplers were decidedly poor. Miss Grace Chadburn, however,



DESIGN FOR BOOK ILLUSTRATION (See "*The National Competition*") BY SUNDERLAND KOLLINSON (*Scarborough*)



DESIGN FOR BOOK ILLUSTRATION BY SUNDERLAND ROLLINSON (*Starborough*)
(See "The National Competition")

hibits were a statuette from life by Mr. Garbe and some stained glass by B. Nelson. A number of drawings from casts and from the life were painstaking, but their interest was of necessity not great. Much attention seems to have been paid to the study of plant form with a view to its application to design, and some very careful drawings were the result. From these notes it will be seen that the school is proceeding on the right lines. When it is remembered that the majority of the students are actually employed in various branches of handicraft, that they are working apprentices and not professional art students devoting the whole of their time to study, the exhibition must be considered encouraging in the highest degree.

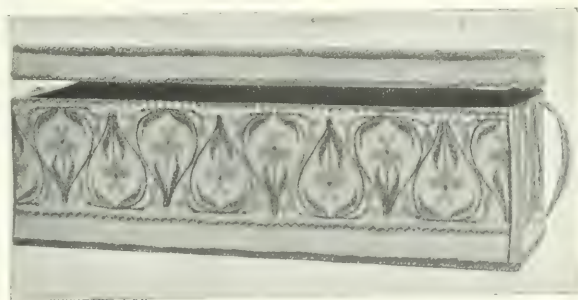
C. H.

BRISTOL. — Bristolians are beginning to realise the fact that a municipal art

gallery would be a good thing

to possess, but with the old spirit still upon them they find a difficulty in seeing that a free exhibition should be provided out of the rates. Sir W. H.

showed some very good work. Perhaps the most attractive was the box illustrated here. In addition, a bag with steel fittings and a kettle-holder were distinctly effective. They are not mere adaptations of old work; indeed, they owe less to the past than is the case with most modern needle-work with any pretension to art. We were not much impressed by the woodcuts in colour, for the best of them seem to be directly inspired by the exemplary work of Mr. William Nicholson. Amongst the more ambitious ex-



EMBROIDERED BOX

BY GRACE CHALBURN



STATUETTE BY RICHARD GARBE
(See *London Studio-Talk*)

Wills has most generously come forward with a gift of £10,000 towards the expenses of the building, and he has already presented a picture to form the nucleus of a collection. The corporation were highly pleased when the offer was announced. They stood up and thanked Sir William with acclamation; but when they considered that in the event of a gallery being opened it would have to be furnished and kept going, their faces fell, and the inevitable argument arose, "Could it not be done by private subscription?" This argument speaks well for the generosity of those Bristolians who are in the habit of giving *pro bono publico*, but not for the

progress of up-to-date principles. It is an argument, however, which generally appeals to members of a corporation as a loophole of escape from responsibility, and now the subject under discussion has been referred to a committee, whilst the August Body are waiting, like Mr. Micawber, in hopes of something, presumably in the way of gifts, turning up.

L. A. B.

PARIS.—Among the ablest of our decorative artists is M. Félix Aubert, whose gifts are well known to readers of *THE STUDIO*. Pottery, leatherwork, wall-papers, furniture—all come alike to him, for in each of those departments, and in others besides, he has been highly successful. See, for example, his Genoese velvets and his *damas moiré*, illustrated here. They are admir-



STAINED GLASS BY E. NELSON
(See *London Studio-Talk*)



WATERED DAMASK

BY FELIX AUBERT

able specimens of his sincere and artistic work, which day by day seems to grow more sure and more logical.

The "Société d'Éditions Littéraires et Artistiques" has brought together a fairly numerous series of pastels, drawings, and etchings by Henry Boutet. The author of the *Heures de la Parisienne* is a witty, sprightly draughtsman, a keen and delicate observer

of womankind, and endowed with no little grace and piquancy. One might perhaps urge that he is prone to confine himself too exclusively to catching merely the superficial aspects of his models; but such blame would be unjust, for how else could he regard the delightful, futile creatures whose very own painter he has become? In any case one may observe in these sketches of *danseuses*, these studies from the nude, these

drawings and pastels and dry-points, much acuteness of vision, combined with a very special sense of "modernity" and a vivacity of touch that is truly Parisian.

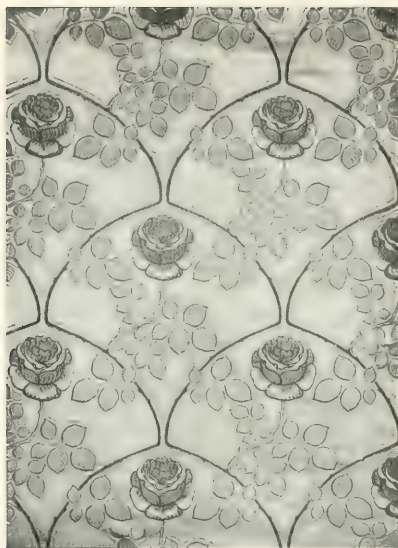
The *Monument aux Morts*, by Bartholomé, the sculptor, whose general scheme was exhibited at the Salon du Champ de Mars in 1895, has been acquired by the Government and by the City of Paris for erection at the entrance of the Père-Lachaise Cemetery. The work has at last been completed. It is unquestionably one of the finest productions in modern French sculpture,



GENOESE VELVET

BY FELIX AUBERT

Studio-Talk



WOVEN FABRIC

BY FELIX AUBERT

both from its grand proportions and from the melancholy beauty of the ideas by which the artist has been inspired. It is truly impressive, this double procession of old men and young women and



POTTERY WITH METALLIC TINTS BY CLÉMENT MASSIER

children, all walking towards the funereal gateway which gapes in the centre of this blank wall—all lingering, reluctant, imploring pity of Fate. Already one couple has reached the abode of gloom, and man and woman cling to one another for support. Beneath, in the lower part of the monument, the Angel of Immortality raises the heavy stone under which repose the husband and wife, with their newborn child between them. Architecturally the work is of extreme simplicity, devoid of ornamen-



FIGURE

BY P. SEGÜIN

tation, and with nothing to distract one's gaze from the human figures, which are superb in their sorrowful resignation. The monument will be inaugurated on November 2, the *Jour des Morts*, at Père-Lachaise.

Auguste Rodin having requested the permission of the Municipal Council of Paris to construct next year, on the Place de l'Alma, a pavilion in which he proposes to exhibit a large collection of his works, there has arisen a lively controversy between the admirers and the opponents of the great

sculptor—the Rodinists and the anti-Rodinists. There is nothing surprising in all this, for the true artist, be he sculptor, or painter, or writer, has always many rivals—I had almost said enemies! However, Rodin has won the day, and he will have his private exhibition next year, a matter over which all genuine art-lovers must rejoice.

A League has just been formed under the sympathetic management of M. Jules Claretie, embracing artists, men of letters, journalists, and enlightened amateurs, whose object it will be to oppose the profanation of rural scenery by the exhibition of posters, such as one sees too fre-

quently along our railway lines. The object in view is one that cannot be too highly commended, but its success is very much a matter of doubt, in these commercial days. However, let us wish the League all prosperity in its most excellent endeavours.

The pitcher illustrated here is the work of a very young artist, M. P. Seguin, who has already shown proof of original and genuine talent.

Every one knows the pottery work of M. Clément Massier, with its metallic tints. Impossible as it is to reproduce adequately work of this kind, it has nevertheless seemed to me interesting to place before the readers of *THE STUDIO* one of this talented artist's productions, and an illustration of the same is accordingly given here.

M. Léonce Bénédite, the custodian of the Luxembourg Galleries, has recently organised therein a display of the works of Fantin-Latour, who thus succeeds Gaillard and Bracquemond. Apart from a few paintings the exhibition consists mainly of the artist's lithographs, which are known and admired by every amateur. This is work of which one never tires, for it is honest and altogether delightful, and worthy of the remarkable artist whose whole career has been devoted to the disinterested pursuit of that which is most beautiful in nature.

A charming little exhibition by M. Fernand Piet has lately been on view at La Bodinière. The artist is a young man with a very keen and personal view of things, and his exhibits at the Salon of the Société Nationale this year were



"MARCHÉ À MIDDELBURG"

FROM A PAINTING BY FERNAND PIET



DECORATIVE FIGURES FOR THE "MAISON DU CYGNE," BRUSSELS

BY G. SAMUEL

greatly admired. It will be necessary to deal fully with this notable work at a future date; meanwhile it must suffice to record the intense impression created by these thirty little canvases—scenes from Provence, from Zeeland, from Brittany, and from Belgium—in which M. Piet reveals himself an honest and an original artist of quite exceptional capacity.

M. Louis Morin is engaged on the illustration of two books well adapted to his supple, witty pencil. They are "Les Confidences d'une Aieule," by M. Abel Hermant, and "Mon Ami Pierrot," a collection of pantomimes by M. Jérôme Doucet.

G. M.

BRUSSELS.—The work of restoring the Grande Place is slowly drawing to a close. M. C. Samuel has executed in "pierre d'Euville" three decorative figures for the "Maison du Cygne," once in the occupation of the Guild of Butchers, and erected from the proceeds of the wool sales. The figures represent *Ceres*, *Plenty*, and *The Butcher's Art*—otherwise *La Boucherie*. M. Samuel has striven to reproduce in these compositions the somewhat mannered style of the late Flemish renaissance, and his work will certainly produce an excellent effect as part of the richly ornamented *façade*.

"The Lay Figure," who, in the July number

Studio-Talk

of THE STUDIO, was deploring the lack of "local patriotism," would have been delighted to see the exhibition at the Cercle Artistique at Termonde. The display was restricted to the works of artists born or residing in the city of Termonde, or in the immediate neighbourhood, and was universally voted one of the most successful displays of Belgian art seen throughout the season. There were five galleries, one containing seventeen landscapes by F. Courtens, and another fifty-four works by Fernand Khnopff (paintings, drawings, engravings, and sculptures); while elsewhere could be seen panels by Rosseels, Wytman, and J. Verhas, together with exhibits by Meyers, De Beul, and others, the whole carefully selected and displayed just as well as they could have been at the best exhibitions in the capital itself. It is to be hoped the excellent example set by Termonde may have the effect of improving the average provincial displays, wherein it seems to be the one idea of the committee to crowd from floor to ceiling the greatest possible number of "works for sale."

Various new posters, designed and printed in Belgium, have appeared recently; several are worthy of note, especially that done by M. H. Cassiers for the "Red Star" line, which may be recommended to collectors. On the yellow background of a sunset sky is seen the dark outline of an Atlantic liner, which, as it passes, is an object of wonder to a crowd of women and children, dressed in Zeeland costumes of strong and vivid colours. It is a real work of art, composed with great care, its broad surfaces drawn with much simplicity, and its flat colouring most harmoniously disposed. Evidently M. Cassiers is under the influence of his co-workers, C. W. Bartlett and N. Jungmann, who have inspired him most happily.

Illustrated post-cards are very popular at present in Belgium, as elsewhere, and the number of series published by M. Dietrich of Brussels is steadily increasing. The fact that these cards are being produced by artists such as Cassiers, Combaz, and H. Meunier, is proof enough of their artistic merit and variety.

F. K.



LANDSCAPE

(See *Monthly Studio Talk*)

F. H. J. M. VAN DER

MUNICH.—In the landscape painting of the Germanic races a special and a characteristic place has always been held by Italian scenery. The fact that scenes from Italy have been more in demand and have had a larger sale in Germany and in Holland than pictures dealing with the home-land showed plainly that national feeling in art matters was on the decline. The inexhaustible nature of the *dolce paese dove il "Si" suona* has appeared to many simply a store-room full of subjects for cold academic pictures, precise in line, and quite unreal and ugly in colouring. Arnold Böcklin's Italian

pictures, however, express something altogether new and individual in Northern art. They are not mere literal transcripts of actual landscapes; nor are they "ideal" pictures, in the old academic spirit. Rather are they the outcome of the passionate love of the artist for the beauty of the South, a beauty which has sunk deep into his soul and impregnated his very being. In a word, his pictures are *experiences*, not mere ordinary compositions. On this account, despite their strong individuality, they bear the unmistakable impress of reality, and make the old-fashioned, conventional "Italian" stuff look quite insignificant and ridiculous. The old work no longer imposes on us; we want something more than a bit of dazzling blue sea, a couple of cypresses or pine-trees, and a few flat-roofed houses. What we demand now is to see something of the majestic solemnity of the transalpine scenery, as interpreted by a truly artistic personality.



LANDSCAPE

BY HERMANN URBAN

Naturally an artist like Böcklin has numerous followers, among whom are to be found many who quite miss his meaning, and simply distort his style. Others there are, however, who are walking steadily and carefully in the master's footsteps, and profiting greatly by his fine artistic example. Among them is Hermann Urban, several of whose works are now reproduced here. His leaning towards Italy is no doubt largely due to the fact that on his mother's side the artist has Italian blood in his veins. Hitherto his chief fields of study have been the Roman Campagna and the Albanian Hills, which he has treated with the utmost charm and delicacy. Some of these pictures, indeed, remind one more of Corot than of Böcklin. Urban has very happily contrived to use the monumental simplicity of the landscape scenery in the Albanian and the Sabine Hills for purposes of mural decoration. In this year's exhibition in the Glas Palast there is to be seen a glass window designed by this artist, the charming Italian *motif* being very decoratively treated. Equally delicate and piquant are his still-life fish, modelled with the utmost force and fidelity. Urban's figure painting has gone on side by side with his landscape work. Particularly fine is his masterly *Medusa's Head*, a reproduction of which appears on page 280, with its intense suggestion of rigid pain. The technique is splendid, notably in the skilful handling of the serpents and the owls.

G. K.



STUDY OF A FISH

BY HERMANN URBAN



LANDSCAPE

BY HERMANN URBAN



"MEDUSA'S HEAD"

BY HERMANN URBAN

AMSTERDAM.—On June 25 last there died at Amsterdam one of the most sympathetic of the younger Dutch sculptors. Jan Hendrik Baars was born in Amsterdam on August 4, 1875, and studied under Bart van Hove, Professor Ludwig Jiinger, and Professor Ferdinand Leenhoff.

At the time of the coronation of the present Queen of Holland, Baars' name came before the public for the first time. In the competition for a coronation medal he obtained the second prize, and was entrusted by her Majesty with the task of modelling the new royal medals, awarded on the Queen's authority at exhibitions, &c.

In these examples it is plainly observable that the artist, bound by his instructions, is still influenced by the traditions of the Academy and its scholastic forms. When, however, about a year later, he was allowed to give free utterance to his own imagination and instincts, his work shows proof of the original talent of which he was undoubtedly possessed.

made of the plaquette with bust of Baron B. W. F. van Riemsdyk, head keeper of the Royal Museum at Amsterdam, and the medal with bust of Professor F. Leenhoff, both of which are here



MEDAL

BY J. H. BAARS

Amongst these later works mention must be

Reviews of Recent Publications

reproduced. All art lovers will regret the premature close of a career that was so full of promise for the future.

J. W. S.

ANTWERP.—In the "Kunstverbond" there were recently exhibited some works by Claus, Luyten, Verstraete, painters; Dupon, a sculptor; and de Braey, an architect. Each of the three painters shows very strong individuality. Claus, in landscapes of most exquisite refinement, gives a poetic rendering of the magic of light; Luyten, on boldly painted canvases, depicts the richness of our Flemish fields; while Verstraete reveals the melancholy of his own heart, even more perhaps than that of the impression he has received. Dupon sent in some very successful little statues; while de Braey exhibited a series of plans for the erection of new and the restoration of old houses, in some of which he has been very successful.

In Venusstraat "Arti et Labori" opened its yearly exhibition. Thorough good work was shown here by H. de Smeth and Looymans, two very powerful colourists. Very promising also



MEDAL

BY J. H. BAARS

were the works contributed by van Haack, Nykerk and Halle, and by the sculptors Strymans and Pierre.

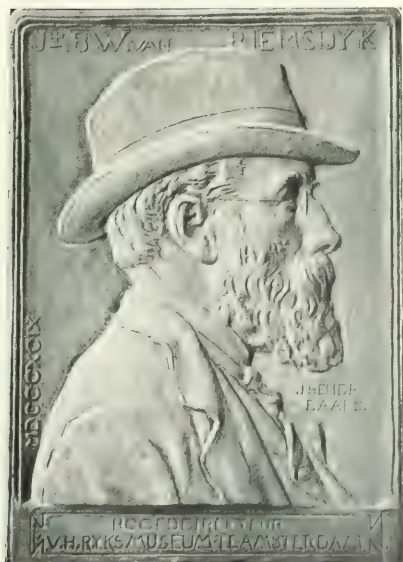
P. de M.

REVIEWS OF RECENT PUBLICATIONS.

A Second Book of Fifty Drawings by Aubrey Beardsley. (London: Leonard Smithers & Co.)—One of the most remarkable features in this collection is the series of fourteen drawings made by Beardsley in 1889-90, which are here reproduced for the first time. They are undoubtedly immature, and do not in any way enhance the artist's reputation. But it is interesting to see in them the beginnings of his future work. The rapid development in the formation of his style gave to the artist's work in two or three years' time a distinction which his earlier drawings do not possess; but on a careful examination of these boyish productions it is evident that his later and better drawings owed much to his initial efforts, and were not, as some have thought, an entire breaking away from them. Of the more recent compositions which appear for the first time in this collection, one of the most excellent is the *Frontispiece for Venus and Tannhauser* on page 179. This is in many respects an admirable production, and goes far to show the remarkable faculty for design which Beardsley possessed.

Ruskin, Rossetti, Pre-Raphaelitism. Papers 1854 to 1862. Arranged and Edited by WILLIAM MICHAEL ROSSETTI. (London: George Allen.)

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MEDAL

BY J. H. BAARS

Awards in "The Studio" Prize Competitions

Price 10s. 6d. net.—The "papers" referred to upon the title-page consist in the main of letters or extracts from letters written by Ruskin to Dante Gabriel Rossetti, by Rossetti to Madox Brown, and by various personages to the editor. The result is 312 pages of gossip not without interest and value to students of and writers on the nineteenth-century "Pre-Raphaelite" Art Movement in England. Mr. William Rossetti has so arranged and annotated the documents as to render them as lucid as possible; but at least three-fourths of the matter might have been omitted without in any way lessening the value of the book.

Bismarck in der Karikatur. (Stuttgart: Franck'sche Verlagsbuchhandlung).—This tastefully got up little volume is not only a complete comical and historical record of the remarkable career of the great statesman, but affords an opportunity for comparing the character and the methods of British and Continental caricaturists. The most striking contrast can be found between the respectful, almost dignified "Punch" cartoons, such as the memorable drawing by Tenniel, *Dropping the Pilot*, and the venomous outbursts of the French caricaturists. It is a pity that Jean Véber's sensational picture, *The Butcher's Shop*, does not come within the range of this book, which deals exclusively with journalistic caricatures. It is a more perfect expression of the Gallic idea of caricature than any of the specimens included in the volume. The illustrations are remarkably clear, if the enormous scale of reduction is taken into consideration, and the printing is done with commendable care.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS. (A XXXVII.)

THE FIRST PRIZE (*Three guineas*) is awarded to *Ars-Sollertia* (J. Eustace Salisbury, 8 Egerton Place Studios, S.W.).

THE SECOND PRIZE (*One guinea*) to *Bruno* (A. T. Cook, 93 Geere Road, West Ham, E.).

Honourable Mention is given to the following :—*Chat Noir* (J. Wood); *Flora* (Antonio Laforet); *Curlew* (Lennox G. Bird); *Hecoba* (George C. Duxbury); *Pan* (F. Ball); *Quill* (F. Tomlinson); *Spes* (C. H. Rees); and *Thaber* (W. R. Flint).

(A XXXVIII.)

The awards in this competition will be announced in a future number.

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DESIGN FOR TEA AND COFFEE SERVICE.

(A XXXIX.)

By far the larger number of designs sent in for this competition are more suitable for execution in copper or iron than for silver-work.

THE FIRST PRIZE (*Five guineas*) is awarded to *Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

THE SECOND PRIZE (*Two guineas*) to *Espérance* (Kate Hippisley, 1 Alma Road, Clifton, Bristol).

DESIGN FOR A PUBLISHER'S MARK.

(B XXXVIII.)

THE FIRST PRIZE (*One guinea*) is awarded to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

THE SECOND PRIZE (*Half a guinea*) to *Redlac* (Scott Calder, The Rosery, Bookham Common, Surrey).

Honourable Mention is given to *Chat Noir* (A. Leete); and *Ebony* (James Melville).

PHOTOGRAPHS FROM NATURE.

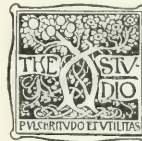
A MARINE SUBJECT.

(D XXII.)

THE FIRST PRIZE (*One guinea*) is awarded to *Tenax* (Charles F. Inston, 25 South John Street, Liverpool).

THE SECOND PRIZE (*Half a guinea*) to *Mask* (Thos. Kent, Albert Square, Kirkwall, N.B.).

Honourable Mention is given to the following :—*Eja* (Ivan Hartvigson); *Cassar* (Wilfrid Groom); *Rainbow* (C. E. Wanless); and *Waiting for the Wind* (Niels Fischer).



FIRST PRIZE (B XXXVIII.)
BY "ISCA"



SECOND PRIZE (B XXXVIII.)
BY REDLAC



HON. MENTION (B XXXVIII.)
BY "EBONY"



HON. MENTION (B XXXVIII.)
BY "CHAT NOIR"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. D XXII.)

BY "TENAX"



SECOND PRIZE (COMP. D XXII.)

BY "MASK"

THE LAY FIGURE ON "WHAT IS AN AMATEUR?"

THE unfortunate looseness," mused the Lay Figure, "with which the word 'amateur' is used leads to a great deal of confusion. Apart altogether from the wide difference of opinion as to what constitutes an amateur in contradistinction to an artist, when the term is used without qualification it is impossible to be sure what a writer or speaker intends to convey by it."

"Well," said the Art Critic, "I used the word the other day in writing of a painter of undoubted distinction. He had been trained in France in the usual way, and had received pretty well every diploma which can fall to a painter, and had exhibited at the national exhibitions of half-a-dozen European countries. When I spoke of him as an 'amateur' I referred not to his status as a painter, but to his position as a lover and judge of art, and as a discriminating writer upon it. I thought the context made this plain, but the painter in question imagined I was covertly attacking him as a professional artist, and was mightily indignant with me."

"And I am not surprised," exclaimed the Man with a Clay Pipe. "In popular acceptance an 'amateur' means a man who plays at any art, or, in other words, a person who has merely a superficial knowledge of it, and pursues it as a pastime. Consequently, the man in the street, an ordinary person like myself, reading your article, would take it for granted that you intended to cast a slur on the painter in question as a man who did not know his business."

"I can't be held responsible for that," said the Art Critic. "I used the word as it ought to be used to describe a person who loves and understands an art. At the moment I was only concerned with the painter in that capacity."

"It won't wash," shouted the Journalist. "And I would ask whether you acknowledge no difference between the amateur and the connoisseur?"

"There is a difference, though it is not a very strongly defined one," answered the Art Critic. "An amateur is somewhat less of a professional judge; his appreciation and knowledge of art are of the abstract kind. A connoisseur is a person who knows a good work of art and makes use of that knowledge, either in a commercial sense by buying and selling pictures and other art-products for gain, or for his own gratification in the formation

of a collection. Now an *amateur*, as I understand the word, is satisfied to admire solely, and to act as a cicerone to others who lack his knowledge and artistic instinct."

"That, as I take it, is substantially correct," assented the Lay Figure; "but even at that the word is so casually used as to result in much confusion, for not one in a hundred readers would understand the distinction or appreciate it if it were pointed out to him."

"It is simply a case of verbal degeneration, which in the case of words borrowed from foreign tongues is exceedingly common," remarked the Art Critic, "and for my part I hold that I was entirely justified in using it as I did."

"However that may be, it is certain that the application of the word *amateur* to a person who, being a proficient in any art, pursues some other calling as the basis of his livelihood, or to a person who, possessing a private fortune, is not dependent for his living on the art he practises, is exceedingly mischievous," blurted out the Art Reformer.

"I should have thought that you with your strong socialistic and levelling tendencies would have been the first to condemn the titled or wealthy *dilettanti*, who buy their way into recognition," retorted the Man with a Clay Pipe.

"In that," exclaimed the Art Reformer with heat, "you talk foolishly and do me, as you know very well, an injustice. No one has a greater abhorrence than I of the tactics you describe. But for all that I maintain that in considering a work of art we are not in any way concerned with the circumstances or advantages of its creator. If it is a work of genius it is just as much entitled to respect whether the artist responsible for it is a peer or a pauper, and it is absurd to call any artist an amateur merely because he is not dependent for his bread on the sale of his productions. Surely that is clear enough."

"Clear enough it may be, but it only shows," said the Lay Figure, "how hopelessly confusing the word has become as a vehicle for expressing a fact. No two persons understand the term in the same sense, and, as far as I can see, they are never likely to."

"It all comes," said the Man with a Clay Pipe, "to an affectation on the part of superfine writers like our friend here, who are above using words as they are popularly understood. In English an amateur is simply a dabbler—and that's the long and short of it."

THE LAY FIGURE.



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"THE RHINE MAIDENS"

FROM THE DRAWING BY

CHARLES ROBINSON

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THE STUDIO

THE WORK OF PIETRO FRAGIACOMO. BY ISABELLA M. ANDERTON.

THERE is a strange element of melancholy in the art of modern Italy, whether literary or pictorial. Her painters, especially, turn deliberately from the palpitating sunlight and brilliant shadows that are the passion and the despair of northern artists come south, and seek the more subdued effects, the greater depth of colouring, which are generally supposed to appeal most intimately to the relatively sentimental dwellers in the north. No Italian paints the sharp outlines and resplendent marbles of Alma-Tadema. Even Muzioli, the Florentine painter, recently dead, who was known as the Alma-Tadema of Italy, and whose treatment of marble was most solid and sympathetic—even Muzioli loved to throw over his antique seats, parapets, and columns the softening grey of a spring cloud or the sharp

switch of a passing shower, to interrupt their translucency with stains of lichen and weather, to harmonise the hardness of their outlines by the sprouting in their cracks of some humble plant growth.

Of course there are exceptions, and notable ones, but we believe we are warranted in saying that the younger Italian artists are either realistic in the brutal sense—witness the appalling but excellently modelled *Crucifixion* which Signor Formilli exhibited in Florence the year before last—or, if they do pierce the shows and reach the poetry of Nature, are attracted rather by the subdued and melancholy than by the flare, the luminosity, of their translucent atmosphere.

An excellent example of such modern thought and feeling is the Venetian painter Pietro Fragiaco. Born and bred on the Adriatic, an untiring rower, a fearless and skilful sailor, Fragiaco's knowledge of the technicalities of seacraft, together with his long and wide experience of the varying



"IN SALUTO"

PIETRO FRAGIACO. PAINTING IN OIL ON CANVAS.

In possession of the Marquis de ...

Pietro Fragiaco

aspects of the lagoons and of the open sea, give him an especially complete equipment for the painting of the marine pieces in which he embodies a great part of his inspiration.

He reveals through them, in the first place, a quite extraordinary perception of the most delicate tones of grey—of that translucent grey, familiar to all who have studied the Italian landscape and atmosphere, which varies so subtly and yet so decidedly in the various parts of the Peninsula. The artist's eye seems, in fact, to be endowed with a peculiar power of appreciating these tones. He can distinguish, and paint, in a light which many men would consider darkness; a physical peculiarity that necessarily enhances his enjoyment of the half-lights, and counts for much in his feeling for the tender poetry of the night, the evening, and the early dawn.

Observable, too, are the boldness and sureness of the artist's brushwork and the skill with which he turns to advantage the very material upon which he works. We have before us two studies of boats, one on canvas and the other on wood. In the first, the water (there is apparently a swell after a gale) displays the liquidness, the transparency, and the motion that are only obtainable by the boldest and most unerring brush-strokes. In the second, the wood itself plays, in many places, the part of paint; and with most excellent effect.

The bold handling of the material does not mean, however, in Fragiaco's case any neglect of drawing. His forms are always accurate, and he often demands from the purity of his line a relief which less skilled artists would seek in *chiaroscuro*. He made a sketch for the picture entitled *Le Zattere, Venezia*, exhibited in Venice in 1897, in which, in addition to the delicacy of the reflections in the evening light, just before the moon is high enough to make her presence felt, and to the infinitely subtle greys and grey-blues of the water, the effect of distance obtained by the drawing and disposition of the buildings on the line that starts from some posts in the left foreground and carries the eye away to the far-off horizon on the right of the picture is quite remarkable.

Very characteristic of much of Fragiaco's art is the importance given to the foreground. To secure this the horizon is placed high, so that the picture seems to have been painted from above the level of the ground; and very little sky is shown, the picture being cut sharp off at a short distance above the horizon. Evidently this is no mere mannerism; it is an artifice for communicating the more strongly to the spectator the impression received by the painter. In the *Plenilunio*, for instance, his impression of the light-path leading mysteriously up the shoaling greys and grey-greens of the midnight sea is made tenfold stronger by the small amount of sky, and the



"TRISTEZZA"

FROM A PAINTING BY PIETRO FRAGIACO

"SILENZIO"

FROM THE OIL PAINTING BY

PIETRO FRAGIACOMO

TO PROPERTY OF Professor Fradeletto







Pietro Fragiaco



"LA CAMPANA DELLA SERA"

FROM A PAINTING BY PIETRO FRAGIACO



"TRAMONTO TRISTE"

FROM A PAINTING BY PIETRO FRAGIACO

consequent invisibility of the moon. The attention of the spectator is thus fixed entirely upon the sea, which, being painted in *tempera*, is exceptionally brilliant. Or again, turn to the little mountain scene entitled *Tristezza* (see page 4). Is not the desolate loneliness of the low houses perched on the rising ground and shut in by fog behind infinitely increased by the broad, empty foreground with its deserted winding pathway? In both these cases there is a decided reason for the want of balance between the parts. Now and

then, however, this reason seems to be wanting, and only the mannerism remains. In the picture entitled *Calma Crepuscolare* (Twilight Calm), for instance, it would surely have been better to cut off part of the immediate foreground and bring the trees into the position to which their size would naturally assign them.

When not inspired by the sea, Fragiaco turns to the mountains of Carnia. He has a mountain scene on his easel at present. It represents—we use his own words—a mountain ravine, down which



77 APRILE

FROM A PAINTING BY PIETRO FRAGIACO



FROM A LAGUNA

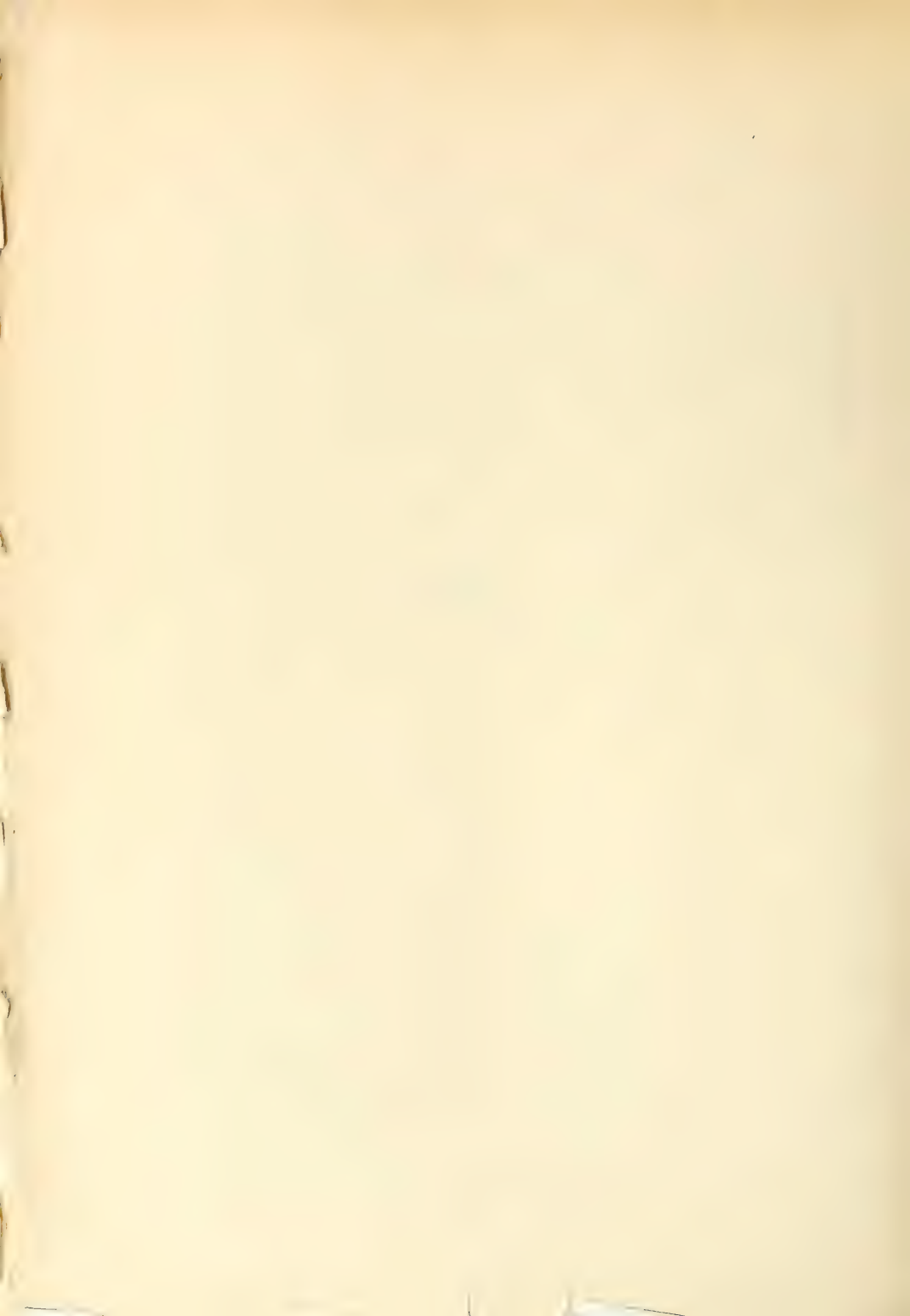
BY PIETRO FRAGIACO

"PIAZZA DI S. MARCO"
FROM THE OIL-PAINTING BY
PIETRO FRAGIACOMO









Pietro Fragiaco



"CALIMA CREPUSCOLARE"

FROM A PAINTING BY PIETRO FRAGIACO

winds a torrent like a silver ribbon, lighted by the rays of the setting sun. To the right and left are rocks, woods, and green hills.

Two other pictures, recently completed and at present to be seen at the Venice Exhibition, are *Aprile* and the *Piazza di S. Marco*.

The first shows peach-trees in full flower, and a peasant woman leaning over a limpid stream in the act of drinking.

In the second the church of S. Marco, lighted up by the golden reflections of the sun that has just set, rises like a vision before the spectator.

Pietro Fragiaco commenced his artistic career comparatively late. From the workshop of an engineering firm at Treviso with which he was placed as a lad, he passed into the designing-room; and thence at the age of twenty, giving the rein to his natural inclination, to the *Accademia* at Venice. But academic art seems to have pleased him little more than the designs for machines. He abandoned lecture and class-room to go straight to Nature; spent his time wandering over the lagoons studying sunshine and cloud, rippling iridescence and furious wave, together with the technical means of fixing them, steeping himself in the chastened melancholy which the departed glory of Venice breathes over the modern city. In 1880 he appeared before the public at the Turin Exhibition. Since then he has exhibited much both in Italy and abroad, and has received many medals.

Fragiaco is a poet in conception and an artist in execution. His works, pitched in a minor key, are delicate, forceful, and eminently true.

ISABELLA M. ANDERTON.

Our Melbourne correspondent writes:—"The Melbourne public, to whom such excellence is little known, has been astonished and delighted by the most admirable exhibition of etchings that has yet reached Australia. Messrs. Robertson and Moffat recently fitted up the 'Old Court Studios' with one hundred and seventy rare and bewitching proofs—some of them unique—from the hands of Seymour Haden, Whistler, Waltner, Helleu, Haig, Strang, Macbeth, Fortuny, Lionel Smythe, C. J. Watson, Duveneck, Wilfrid Ball, Mortimer Menpes, and other celebrities of the needle. The exhibition was opened by His Excellency the Governor (Lord Brassey), who made several purchases, and the National Galleries of Sydney and Melbourne spent over £200 in purchases of a dozen examples. Among professional artists there is only one etcher in Melbourne—Mr. Mather, the President of the Victorian Academy of Arts; but he has many pupils, and these, with amateurs and a large picture-public, have thronged the galleries daily; so that this pioneer undertaking will bear good fruit in taste, knowledge, and emulation."

Sketches by Puvis de Chavannes

SOME SKETCHES BY PUVIS DE CHAVANNES. BY GABRIEL MOUREY.

THE heirs of Puvis de Chavannes are to be congratulated on having chosen the present moment to organise the two exhibitions just opened—the one, consisting of pictures, sketches, pastels and drawings, in the Durand-Ruel galleries; the other, containing drawings alone, in the Musée Galliera. For in the early autumn Paris is somewhat deserted, and the usual crowd of “snobs” is absent. The fame of the dead master could well dispense with the customary official and academic exhibition such as is usually held after an artist’s death, for these displays bring far more profit to the promoters than honour to the illustrious departed. Puvis de Chavannes had the good fortune to die on the morrow of a Ministry’s fall; at that time of crisis his passing was almost unnoticed, and there was accordingly no pompous funeral ceremonial. No official bodies were represented at his obsequies, for the simple reason that he belonged to no such

organisations, and the only vacant seat he left was that of President of the Société Nationale des Beaux-Arts. The funeral of the *faux grand artiste* Meissonier was much more imposing from the popular point of view. Puvis de Chavannes was mourned not by the masses, but solely by “his own people,” that is to say, by all who loved and honoured and admired him as he deserved; and of such are the families of men really great.

The two exhibitions in question have that charm of *intimité* so characteristic of the master’s own manner in his home, and they are none the less imposing or instructive or inspiring on that account.

There has been no rush of careless, inquisitive sightseers, such as crowd in sheepish ignorance the galleries at “popular” art shows; but the fit and few who have seen, and had the capacity to understand, these works will have carried away with them a precious and a lasting impression, for they reveal the genesis of true genius.

Puvis de Chavannes derived his earliest inspiration from Couture and Delacroix, as may plainly be seen in his *Bramante et Sagonarole* (1848), in

his *Portrait of Himself*, his *Portrait d’Homme* (1851), and in the *Pietà*, wherein is vividly revealed the influence of the great colourist of *L’Entrée des Croisés à Jérusalem* and the *Barque de Dante*. From the year 1857 onward, however, one recognises in his work—notably his *Incendie*—that striving after expressive gesture, that desire for simplification, that determination to reproduce none but the essential parts of things, that fondness for great masses of colour, which later on became the characteristic features of his art. Already he had thrown off the tendency to paint in bits to the detriment of the whole; had abandoned those *ragoûts* of colour to which so exaggerated an importance has for the past fifty years been at-



"LE DÉBARQUEMENT DES SAINTES-MARIES"

BY PUVIS DE CHAVANNES



"LA PÊCHE" BY
PUVIS DE CHAVANNES





"TORSÉ DE FEMME," FROM
A PASTEL, BY P. PUVIS
DE CHAVANNES.

Sketches by Puvis de Chavannes

tached by the disciples of Delacroix—that is to say, by almost all our artists. From that time forward Puvis de Chavannes' manner grew broader and clearer; he became more and more attentive to sheer beauty of form, more and more earnest in his endeavour to translate simply and harmoniously the realities of life. Among the treasures displayed for our admiration in the Durand-Ruel galleries we must specially note the reductions of the *Ludus pro Patriâ*, and of *Arv. Picardia Nutrix*: the studies for *Marseille, porte de l'Orient*, and *Marseille, Colonie Grecque*, full of rich and glowing colour; *La Pêche*, *La Vigilance* (1866)—the last a noble figure, which might be compared to certain of Burne-Jones' studies; the sketches for the *Décollation de St. Jean-Baptiste*, and the *Pauvre Pêcheur*: the series of cartoons, preparatory studies, &c., for the great decorative schemes now adorning our public buildings; then a few of his *tableaux de chevalet*, such as *L'Enfant Prodigue*, *La Fantaisie*, *Le Rêve*, and *Orphée*, together with pastels, including this *Femme vue de dos*, now reproduced, a work of prodigious ability, and his *L'Espérance*, already published in these pages. It is late in the day, and superfluous, moreover, to acclaim the remarkable merit of Puvis de Chavannes' work; but, although my space is limited, I cannot resist the temptation to dwell very briefly on some of the beautiful things I have enumerated. See, for example, his compositions for the *Frise du Panthéon* and the staircase of the Hôtel de Ville, and those for *La Famille du Pêcheur* and the *Débarquement des Saintes-*

Maries. They are indications clear and precise (and the more easily understood, as one can study them minutely side by side with the master's pre-

vious works) of the evolution of his genius. Starting, as I have said, from Couture and Delacroix, Puvis de Chavannes, during his last twenty-five years of life and work, gradually arrived at Giotto, for it is to this "primitive" *par excellence* that Puvis de Chavannes in the nineteenth century had most affinity. Take a photograph of the *Porte Dorée* of the Chapelle de l'Arena at Padua and place it beside the *Débarquement des Saintes-Maries*. Have not the two masters been inspired by precisely the same artistic conception? Strange, that the state of mind and of spirit in Puvis de Chavannes at the close of this century of steam and electricity should so closely resemble that which animated Giotto in the early days when art was in its pure, sincere, unstudied infancy! There is in this modern Frenchman the same self-abnegation, the same self-effacement that we see in the works of the masters of the thirteenth and fourteenth centuries, whose aim was to glorify the idea within them, and not simply to exalt their own personal



"LA VIGILANCE" BY PUVIS DE CHAVANNES

gifts. They were not always exclaiming, "Look how clever I am! See what genius I have for effects of light! How beautiful my colouring and my draughtsmanship! And how superior my work to that of any one else!" They would simply say, "That is how I feel and how I think. I cannot feel or think otherwise, and if I can make you feel and think as I do, that is all I ask, for I have not wasted my time."

Stained-Glass Designs

Is not this the impression one has on seeing the *Bois Sacré*, *L'Été* and *L'Hiver*, when in presence of the frescoes of the Panthéon or in the amphitheatre of the Sorbonne? Here is art in its highest manifestation—born of itself, so to speak, like the infinitely harmonious creations of Nature and fancy.

Note, too, how powerful is the symbolic simplification of Puvis de Chavannes, and how, while never ceasing to be thoroughly modern, he resembles in his limpidity his prototype Giotto.

M. Jean Schopfer has just published a volume entitled "*Voyage idéal en Italie*." In this work, which I can praise in all sincerity for its rare perspicuity and independence, will be found a psychological study of the great masters of the fourteenth century, and the author's remarks on Giotto go far to confirm the impressions—I scarcely dare say the opinions—I have just uttered. These impressions of mine will perhaps come as a shock to some, as tending to diminish the glory of the great artist we have lost. Needless to say that is far from being

my own opinion. For Puvis de Chavannes belongs to the category of artists whose memory is imperishable, and to whose works all true lovers will turn with delight for all time. Of how many artists of to-day would it be possible to say as much?

GABRIEL MOUREY.

GERALD MOIRA'S STAINED-GLASS DESIGNS.

AMONG the signs which mark the growth of new and important influences in the art of the day there is none which is more worthy of attention than the tendency of the younger artists to devote themselves to the study and practice of decoration. Picture painting is fast coming to be recognised as only one of the many forms of expression open to the art worker, instead of being, as it used to be considered, the sole occupation that gave a man the right to be called an artist. This widening of the artistic view



"MARSEILLE, COLONIE GRECQUE"

BY PUVIS DE CHAVANNES



(By permission of M.M. Durand Kuci)

"LA FANTAISIE." BY
PUVIS DE CHAVANNES

Stained-Glass Designs

is bringing into prominence other ways of turning to account capacities that have hitherto been prevented from developing in the right direction, and is calling into existence a school of craftsmen whose work is full of promise and interest. It foreshadows in painting the same change that has already made itself evident in sculpture, that application of the highest type of technical performance to the purposes of decorative design by which results of great æsthetic importance are obtainable.

In every way this recognition of the claims of decoration is to be welcomed. It restores to its right place a form of art which in bygone centuries was thought worthy to engage the attention of the greatest masters and to afford the noblest opportunities to men of splendid ability. It opens up for the modern worker possibilities of profitable occupation, and in these days, when the painting of easel pictures has ceased to be a reliable profession, gives him hopes for the future. The depression that has of late years hung heavily over the studios is to be ascribed to a decrease in the demand for purely pictorial productions, and to the fact that the annual supply of pictures is far greater than is desirable in the present condition of public taste. But this depression will vanish when artists generally realise that there is ample room for them in the ranks of the decorators, and that if they fit themselves for the work of design they will find an increasing number of openings for professional activity.

Among the men who have had the discretion to appreciate properly this changing order of things in the art world, and to put themselves in the front of a very well marked movement, Mr. Gerald Moira holds an indisputable place. He has rapidly established himself as one of the cleverest and most ingenious of the younger workers in decorative art, and has fully proved his capacity to invent and carry out new applications of artistic materials. His methods are sound, and the principles by which his effort is directed have the merit of being fresh and unconventional. If he may be said to have a speciality, it is in the production of the modelled and coloured plaster work that he has done in collaboration with Mr. F. Lynn Jenkins. This has been frequently illustrated in the pages of *THE STUDIO*, notably in the numbers for June and August 1898, and is familiar enough to every one who follows the progress of present-day æsthetics.

But, wisely, Mr. Moira does not limit himself to only one type of performance. Lately he has been

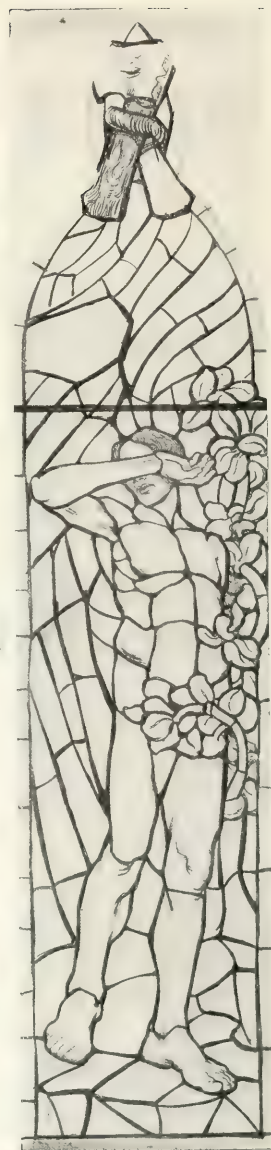
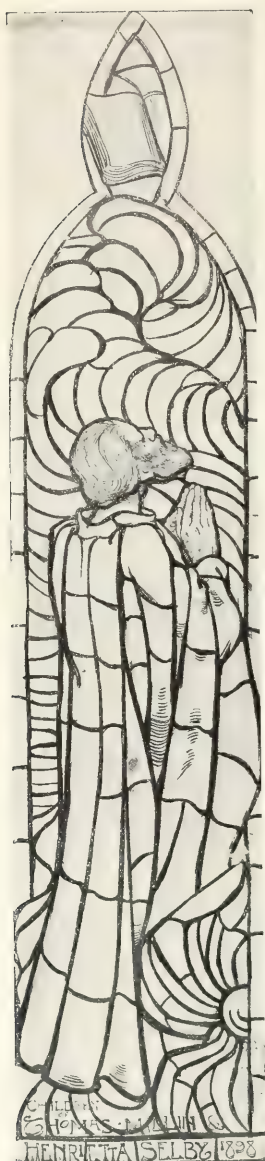
busy with a series of designs for stained glass, and these claim notice because they show an intention somewhat different from that by which the majority of other workers in the same field have been governed. It is not so much that he has deliberately cut himself adrift from the accepted traditions that have habitually controlled stained-glass designing, or that he has disregarded the customs of his predecessors, but rather that he has found new and pleasant ways of using limitations that are inevitable. In all these cartoons there is something to admire in the manner in which he has chosen a judicious middle course, neither mistakenly striving for pictorial effect nor relapsing into the other extreme of archaic convention without spirit or vitality.

The merit of his method is seen best in the series of windows for the church designed by Mr. F. Selby at Stantonbury, in Bedfordshire. In these the use he has made of the lead lines, and his adaptation of them to give an agreeable and appropriate pattern, can be thoroughly commended. The leads form an important part of his design, and yet fulfil quite adequately their structural purpose. They add richness to the whole effect, but they are spaced with sufficient largeness and freedom to cause no impediment to the light, and with a well-judged irregularity that avoids the not uncommon suggestion of too emphatic outlining of the chief features of the design. These windows are about six feet high, a size large enough to permit a certain elaboration of pattern without any suggestion of fussiness.

There is further evidence of the study which Mr. Moira gives to the relation between the size of the window and the amount of detail permissible in the other cartoons. These, the *Apostle* for a new college, of which Mr. H. T. Hare is the architect, and the figure of the Queen for Mr. Unsworth's Shakespeare Memorial Theatre at Stratford-on-Avon, are less than half the height of the Stantonbury Church designs, so the leads are proportionately less numerous and less free in their arrangement; but they are placed with just as much discretion and consideration for the effect. All this goes to prove that the artist has taken the trouble to think out for himself the principles of this branch of design, and to approach it with a desire to be reasonable. His work has the artistic quality of fitness, of suitability to its specific purpose; but it is a type of fitness that implies a good deal more than mere mechanical contrivance; it is a product of very real intelligence as well.



STAINED-GLASS WINDOW FOR THE
SHAKESPEARE MEMORIAL THEATRE
BY GERALD MOIRA



DESIGNS FOR STAINED-GLASS
WINDOWS BY GERALD MOIRA



DESIGNS FOR STAINED-GLASS
WINDOWS BY GERALD MOIRA



DESIGN FOR A STAINED-GLASS
WINDOW BY GERALD MOIRA

On the Slope of a Southern Hill

ON THE SLOPE OF A
SOUTHERN HILL. BY
MRS. STANHOPE FORBES.

PERHAPS it was because we came on our village just at the magical minute when the last red gold of the sun was dying from the hills; perhaps it was the troop of handsome bare-footed girls who bewitched us. They were crossing the old Roman bridge, erect and dark against the pale sky, their sickles at their waists, bundles of fresh-cut grass on their heads. "Addios!" they called back to the strangers in a chorus of civil and kindly welcome.

The Angelus bells were ringing over the water; and for all these reasons our affections went out to the old square tower, with the string of pearly-white houses at its feet, with its broad setting of purple mountain above, and purple reflection in a bend of the river below. We had been out all day on our bicycles, among the hills of the Low Pyrenees, through that borderland which, with all

the evidence of *douanes* and milestones to the contrary, is neither France nor Spain, at least in sentiment or tongue, but belonging to a people apart, who intermarry without reference to the frontier, and keep intact the old language and racial characteristics, which have been theirs so long that no record exists of their beginnings.

We had been out all day seeking some spot, peaceful and picturesque, where we might set up our easels and unfurl our sketching umbrellas; but our luck had not been of the happiest, or else we were not in the mood for seeing—we could find no glamour nor repose in the landscape under the uncompromising brilliancy of a February sun. The villages were dusty and dull, the wayside figures commonplace; the endless groves of pollard oaks thrusting crooked arms, like beggars, up to the hard blue sky, offended with their shadeless monotony. So we were on our way back to our temporary home in a pleasant town by the sea, and in spite of the physical exhilaration of exercise in strong, pure air, on perfect roads, a certain sense



"THE OLD BRIDGE"

FROM A PAINTING BY JEANETTE A. FURBER, A.R.S.A.

On the Slope of a Southern Hill

of discouragement was beginning to make itself felt, when, as we ran down a long slope, the valley opened out before us. There was La Nivelles, winding faintly pink through lush green fields; there was the village, doubled on the quiet water; there the old bridge that dominates the stream with such a noble curve—ivy-grown, but sturdy and secure for all its centuries. All this arrested our wheels, and we exclaimed with conviction, "Eureka! This shall be our village and our abiding-place!"

Too late that night to begin the quest of the necessary lodging, we rode home through the twilight, carrying that last harmonious impression in our tired brains. Next morning we returned, and were overjoyed to find that the charm of our village had not fled before the fuller light of broad day, as we had half feared it might. Madame at the little inn was polite but deprecatory. Her own rooms were but small and few, she explained, and were monopolised mostly by her *clientèle de commis-voyageurs*. "A villa meublée?" That was possible. Madame knew of one which she thought might be procurable. "Up the road which led to La Rhune, only a little way up," Madame explained, we should find our villa.

The Mountain of La Rhune is the particular glory of all that region. A giantess, among the lowlier hills, the villages cluster round her knees; watered by her rushing streams, their flocks and herds feed on her high pastures. The faint tinkle of innumerable sheep-bells floats down from above to the valley, a running accompaniment to all other sounds. The uneven path is hard to the feet, and we were hot and weary before we found the unpretending white house we were in search of. But a little haven of fragrant coolness and shade it seemed to us, under its pines and flowering laurel. A touch of comfort and "home" in its aspect attracted us, perhaps a legacy from a former English owner. On two sides the hills enfolded it so protectingly, from its terrace one had so fair an outlook over the sunlit valley, that we at once determined the villa must and should become our home for the space of our holiday. The preliminary negotiations were quickly concluded, and three days after we took formal possession. We made our entry into the village, some of us in a pony-chaise and some of us a-wheel, while with dignified slowness the baggage waggon, a bullock-cart, piled high with supplies and materials for our



"THE VILLAGE"

FROM A DRAWING BY ELIZABETH STANHOPE FORBES



"A SHEPHERD OF THE PYRENEES"
FROM A DRAWING BY
ELIZABETH STANHOPE FORBES

On the Slope of a Southern Hill

campaign, had been travelling over the road for hours.

But Fate had its kindest gift in store for us when it sent us Marie, our *bonne à tout faire*. "C'est une perfection !" said Madame l'Epicière, who recommended her. "Laborieuse, d'une économie parfaite, et avec ça, toujours gaie et de bonne humeur." And she lived up to her character. Her arrival was picturesque : her luggage in a flat basket, lightly borne on her small classical head ; in her hand a green parrot in a cage, a cherished souvenir of her sailor husband. The parrot soon became a prominent member of the household, an accomplished and discreet fowl, not addicted to screaming, but fluent in three languages, French, Spanish, Basque, to which he quickly added a little English out of compliment to us. Marie's French was excellent, although she was a true-born Basque, and her manners perfect. We were grateful to her for being so good to look at, for her brisk and blithe capabilities, her intelligence and perfect temper. How satisfactory to all our senses was the vision

we had of her when, coming in late from work on nights which were chilly, we could see her, in her bright-coloured bodice, moving alertly to and fro among the wavering lights and shadows of the big kitchen ! The fragrance of burning beech logs mingles with that of the juicy capon or joint of tender *agneau*. Marie turns the spit, and the

flames leap up and are reflected on the copper casseroles and burnished tins. Sometimes she sings a gay little Spanish song as she whisks her eggs for the feathery omelette or turns in the pan a crisp

and toothsome *friture de sardines pâchées* ; and as we watch her we own a debt of gratitude to that worthy mariner her husband, who had betaken himself to the Antipodes in the nick of time, leaving his admirable wife to be the ornament and mainstay of our *menage*.

Our next solicitude was to secure models. The household arrangements were settled to our satisfaction ; we had found in the landscape a sympathetic setting to the pictures we wished to paint ; but in the primitive life of the place lay its real attraction for us. The labour-saving machines of modern agriculture have not yet found their way into these valleys. The Basque peasant tills his fields with the antique implements of his forefathers. The slow cream-coloured oxen drag the plough down the long furrows of the sloping field, or bring back from the mountain their heavy waggons laden

with brushwood. Nothing is more reminiscent of a bygone age than these creatures ; always in pairs, their huge patient heads held low under the yoke, which is covered with a sheep-skin and decorated with scarlet tassels.

The people themselves own an impressive type. The young men, often beautiful as Greek athletes,



"A BASQUE FARM" FROM A DRAWING BY
ELIZABETH STANHOPE FORBES

"MARIE"

FROM THE WATER-COLOUR SKETCH BY

MRS. STANHOPE-FORBES





On the Slope of a Southern Hill

trained to free supple movement by their national *'œu de paume* ; the old men, erect and sinewy, in wonderful faded clothes. One with the face of Dante lifts his *béret* in dignified salute as he drives his flock of sheep past our gate. Rustic Henry Irvings urge their lumbering bullock-waggons down the difficult mountain tracks. They direct their beasts with large gestures and wavings of their ox-goads, as though performing an incantation, and call to them with deep-chested resonant voices. One is struck with the fine unconscious poses of men and women alike ; their light sandals of twisted cord enable them to walk silently, with a certain feline grace and the women especially carry their small heads nobly poised on their round throats and robust shoulders. We had been told that the Basques were too superstitious and proud to become willing models. Of the people as a whole we had no opportunity of judging, but certainly it was our good fortune to find many examples to the contrary. Our simple-hearted neighbours took a friendly interest in us from the first ; they made us welcome to their farmyards and fields, and their delight knew no bounds when they were able to recognise some familiar objects in our sketches. When they had once grasped the idea that we wished them to pose for us, they assented with a *naïve* enthusiasm which was only partially due to the pecuniary reward.

They were a people of abundant leisure and infinite good nature. Should our model happen to be at work in the fields when we required him, a substitute was always at hand, ready to be dispatched post-haste to his release.

We were not long in making the acquaintance of the handsome sunburnt bevy of girls who had greeted us that first night on the old Roman bridge. They were all sisters or cousins, lively as green lizards on a sunny wall, and apparently as poor.

One of them, a hazel-eyed *gamine* of fifteen, attached herself especially to our party. She was an ideal model, a brown-limbed lithe young animal, to whom blazing sun, drizzling rain, or biting March wind appeared to be all equally unimportant. Her disregard of all ideas of comfort, as we understood it, amused us. The only food for which she cared seemed to be a dry crust, or a handful of wild sorrel-leaves. If we pressed her to partake of any *friandise* more to our own taste, she either refused it altogether, or put it aside for her small neighbours at home. At first we had abundant opportunity for our open air studies, but the uncertain mood of the spring put an end to them after a while. For ten days or more, black rain-

laden clouds came rolling up heavily from the sea, with hysterical bursts of sunshine between that lasted just long enough to lure us out to our doom, a thorough soaking. After a few days we gave it up—turned our poor painted presentments of the jocund spring dejectedly to the wall, and sought refuge, shivering, in interiors.

And very fascinating in their way they were, these Basque farms among the hills : wide-roofed, with heavily timbered projecting upper storeys. The farmer and his family live as a rule sandwiched between the two sources of their wealth, their cattle and the products of their fields ; the *grenier* packed with corn and hay, the ground floor given up to the cows, oxen, pigs, and sheep ; and the chance visitor to the big living-room or kitchen has his ears besieged by a varied din, as though all the Street Musicians of Bremen were performing below.

There was one queer little habitation where a Rembrandt old woman lurked in a velvety gloom ; she was moulding fresh butter into pats between her crooked old hands at the window where the light fell strongest. When the Angelus du Midi rang, she dragged out a few sticks from a corner, and, crouching inside the big fireplace, made up a crackling blaze. Then she stirred up a weird decoction in a pot, and poured it out steaming for her grandson, who came in wet and bare-footed from the fields. She was sublime, that old woman, in her invincible philosophy and capacity for seeing the joke of the situation. The crazy old cottage walls shook with her jolly laughter when a small neighbour of superior education explained that the English stranger wanted to paint her. Such a superlatively funny thing had never happened to her before. She signified through the interpreter that the stranger was welcome to the house, such as it was, but she would not be put in a picture, not she—her time was over for that sort of thing. But it was a wonderful joke all the same, and she cackled and bubbled away with merriment all by herself for an hour after. She seemed to find humour, too, in the fact that when the rain was at its hardest it came down pat, pat, through the roof and made a pool on the floor. The two tiny windows owned not a pane of glass between them, and the icy rain-laden wind drove through one and out at the other.

But that marvellous old soul washed her platters clean contentedly, apparently conscious of no hardship, and with what kindly courtesy she made the intruder welcome, even to pressing on his acceptance an umbrella and an astonishing old mackintosh, when the time came to go home through the pouring rain !



"AN INTERIOR: BASSES PYRÉNÉES"
FROM A DRAWING BY
ELIZABETH STANHOPE FORBES

On the Slope of a Southern Hill

The end of that flood seemed long in coming, but it came at last, and we found when the sun re-appeared that high summer had taken possession of the land. The grass was knee-deep in the meadows, white with daisies and blue with tiny bells. The oak woods had put out all their leaves, and the lower slopes of the mountains were clothed in dense green. La Rhune had gathered a great store of rain into her bosom, and all her streams were pouring down, tumbling in cascades over the rocks, and tearing channels through the red earth, filling the air with the pleasant sound of gushing water.

We had grown to know all the phases of the great mountain while we lived under the shadow of her: her days of purple and gold, when she lay sleepily basking in the sun; her sullen days, when she drew the rain like a veil about her head; and there was one morning when we awoke to find her gleaming white and radiant under a mantle of snow.

Before our holiday came to an end we resolved to make the conquest of her; so one fine morning we set out, a stout-hearted band of pedestrians, with guides and the faithful Marie, a mule for the weaker ones to ride in turns, and all the essentials for a picnic. At first, we struggled up through a gash cut deep in the ochre-red earth; the yellow of furze and broom grew thick on the high banks and almost met overhead. Then we followed foot-paths hardly visible and always growing steeper. Panting we would reach the summit of one crag, only to find other peaks high above our heads. Fringes of the delicate hoop-petticoat narcissus nodded provokingly at us from inaccessible places; when we turned to look down, we saw the stretch of level blue which is the Bay of Biscay, that grew ever wider as we climbed—and the white line of breakers that curves away to Biarritz at the north, while to the left of us was the wide mouth of the Bidassoa, with Fontarabie and the Cap du Figuier. It was a very hot and tired company that, after hours of climbing, flung itself at last full length on the little plateau at the summit, and clamoured for cooling drinks. But with the sweet wind blowing in our faces, straight across from the jagged crests of the Pic du Midi and his mates, when we peered over the edge, and looked down, down, into the serene blue depths below, where the rivers showed like skeins of silk, and where two huge birds, eagles or the l  mmergeyer of the Pyrennees, were majestically circling, we owned that our climb had earned an abundant reward.

And when, the contents of our hampers disposed of, we all lay supremely content on the short sun-dried turf, and the cigarettes were alight, we called on Marie and her companions for an impromptu entertainment. They gave us one with respectful alacrity,



"THE FANDANGO"

FROM A DRAWING BY ELIZABETH CUNNINGHAM

A House in Glasgow

finding our request the most natural thing in the world. To the accompaniment of an old Spanish love-song, and snapping their fingers to mark the time, with the sharp click of castanets, they whirled and pirouetted in the fandango; their light-clothed figures showing admirably against the blue sky. And as a final *tour de force*, Marie, who was a notable dancer even in that land of graceful women, gave us a *pas seul* full of complicated execution, an empty bottle balanced on her head!

The long days of the end of May brought our sojourn on the slope of a Southern hill to a close. The heated air had grown too languorous for our Northern pulses, and the first ominous trumpeting of the mosquito was heard in the land.

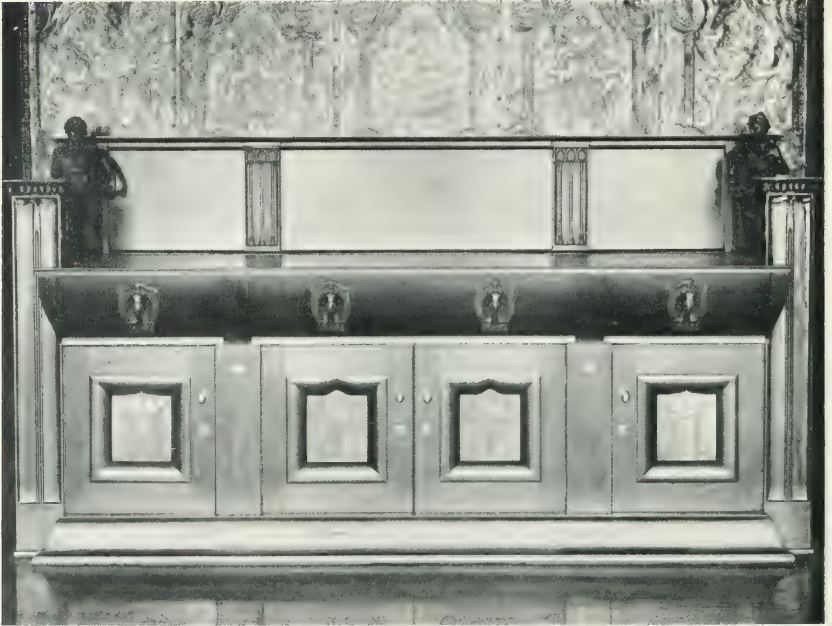
But when it came to saying good-bye to our humble neighbours, it cost us more of a pang than we could have thought possible. They had welcomed the English strangers to their midst with such a cheery courtesy; they had given us of their best; their patriarchal life had unrolled itself before us, with the dignity of its ever-recurring tasks, its simple pleasures.

We packed away our palettes with a sigh for the little we had been able to record—for all the phases of a supremely interesting type which had escaped us.

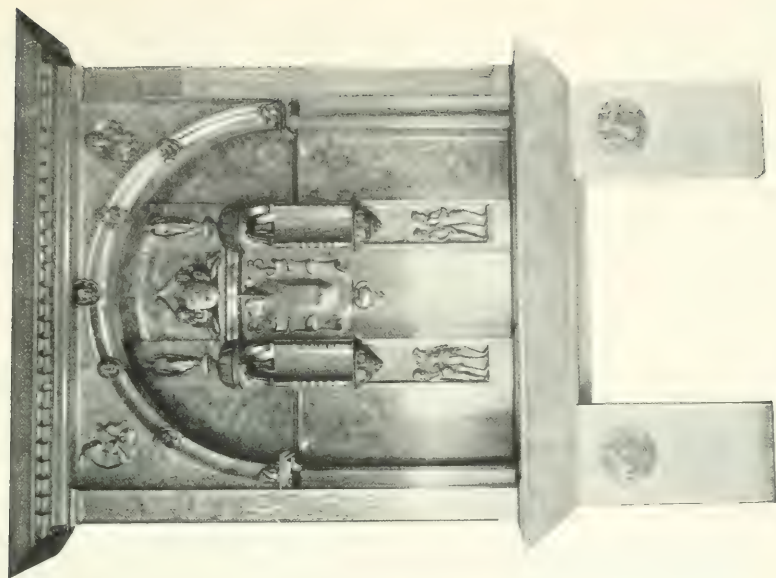
ELIZABETH STANHOPE FOREES.

SOME ALTERATIONS AND ADDITIONS TO A HOUSE IN GLASGOW.

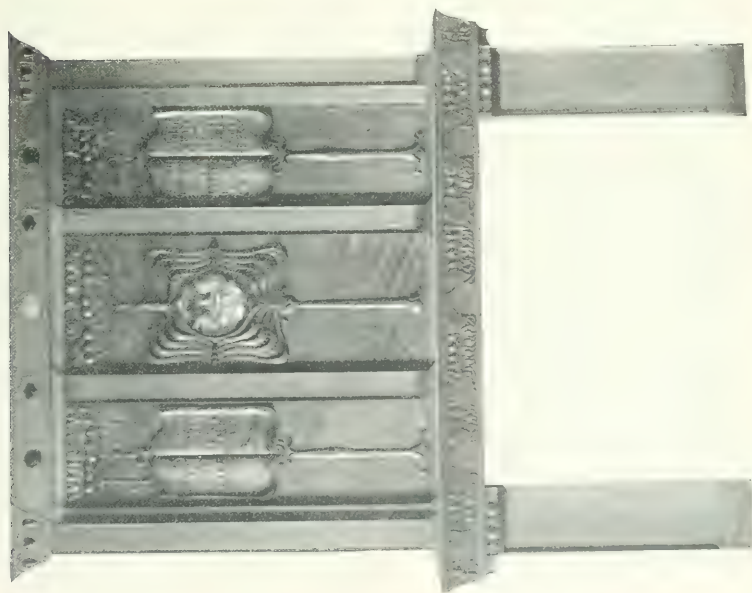
IN criticising the work of modern architects, there is, it seems to me, too often a tendency to leave out of consideration the limitations imposed by the conditions under which they work. These limitations are of various kinds. Sometimes it is the stubborn Philistinism of the client, sometimes the undesirability of the site, but in no case is the architect of to-day more hampered in the prosecution of his artistic ideals than when he is called upon to alter or make additions, or even merely to supply the interior decorations to an existing structure. Take, for example, the case of a comparatively modern house designed originally in one or another



MAHOGANY SIDEBOARD WITH INLAID PANELS



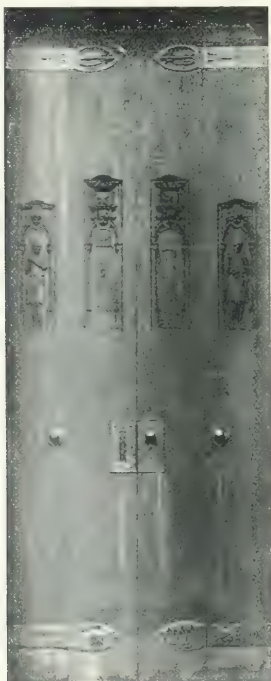
MANTELFIRE IN THE DRAWING ROOM



MANTELFIRE IN THE ANTI-DRAWING ROOM

A House in Glasgow

of the so-called historical styles, and ask an architect of the new school, who holds it as a prime article of his artistic faith that style, save as representing the latter end of the nineteenth century, is a thing to be abhorred, to alter the exterior or to treat the interior after a decorative fashion. Is he to follow what may seem to the average man, and probably to his client, the obvious course, and so design a new work as to stylistically harmonise with the old, or is he to follow his own conviction and pay no regard to the stylistic notes set by his predecessors? It seems to me that the latter course can be defended on all grounds. The architect of to-day is but adding a page to the history of the house he is treating, and it is for him to say what he has to say in his own manner. Messrs. Salmon and Sons, in dealing with the alterations to a house in Glasgow, which I am now considering, are very evidently of this opinion. The house, which is a corner one in Park Circus, is apparently the conventional Neo-classic town house of a generation or



THE FRONT DOOR



ELECTRIC HALL LAMP

less ago, and their task has been chiefly to re-decorate it and to fit it throughout with electric light. The only exterior work that they have done has been to reconstruct the front door and porch. This latter task, it will be seen by the accompanying illustration, they have accomplished without reference to the existing work. This simple oaken door, its plainness just relieved by the carvings in low-relief, with the effective clasp hinges and other metal work, has nothing at all in common with the spiritless rusticated stonework in which it is set, and yet I do not think it is likely to jar upon one with any sense of incongruity. It is very frankly a new door set in an old house, but, unlike the new wine in an old bottle, no artistically disastrous consequences will follow. The leaded glass-work in the side lights is pleasant in design, and effective in colour. But it is, of course, the interior of the house that is more deserving of notice.

Arts and Crafts

In the principal rooms new mantelpieces have been introduced, and some of these are very effective. That in the drawing-room is of satinwood as regards the overmantel, while the mantelpiece itself is of marble, a good effect being produced in the latter by the circular panels of marble mosaic which relieve its somewhat insistent simplicity. The overmantel is original and effective in design, the only exception I should take being the carvings in the spandrels of the arch, which, it seems to me, would have been more effective had they been altogether unrelieved. Of satinwood, too, are the mantel and overmantel of the ante-drawing-room, and here a more distinctively latter-day note is struck in the design of the carving, which symbolises learning and the sources and fruits of learning. Effective, too, is the introduction of coloured inlay, while the carving on the lower moulding, symbolising poetry, painting, designing and building, seems to me especially effective. Some good glasswork is shown in the oaken screen between the hall and conservatory, and in this the

chief decorative reliance has been placed on the leaded lines. A pleasant room has been made of the smoking-room, which is panelled with a frieze in Oregon pine, the ceiling being decorated with birds and conventional foliage on a gold ground. Perhaps one of the most successful examples of design is the dining-room sideboard (see p. 34), which has been treated in mahogany, as have also the dado and mantelpiece in the same room. There is a sort of nobility in the very direct and simple way in which this sideboard has been treated, its proportions especially striking one as entirely satisfactory, while pleasing also is the absence of fussiness or over elaboration. The inlaid panels in the doors of white, purple and green wood offer the chief relief to the broad surfaces of richly coloured mahogany. I cannot help feeling that the two carved Bacchantes on either side disturb the otherwise reposeful feeling of this piece of furniture. Somewhat novel and interesting in character are the electric light fittings throughout the house, one of the principal examples of which is here shown.

HORACE TOWNSEND.

BRITISH DECORATIVE ART IN 1899 AND THE ARTS AND CRAFTS EXHIBITION. PART I. BY AYMER VALLANCE.

It cannot have been forgotten how dark a shadow was cast over the previous Exhibition of Arts and Crafts in London by the death of the Society's President, William Morris, on the very day of the private view. Three years have gone by since then, and the time has come round again for the Society to hold another, their fifth, exhibition. It may not, therefore, be unseasonable to review the present position of the decorative arts in the kingdom with the object of estimating whether, and if so to what extent, we can claim to have progressed during the interval that has elapsed since the Exhibition of 1896.

And first, in regard to a due estimation of the nature of the arts, it is to be feared that the popular notion on these subjects is still as crassly erroneous as ever. Only the other day an applicant for instruction in dairy-farming was advised to apply to the Central School of



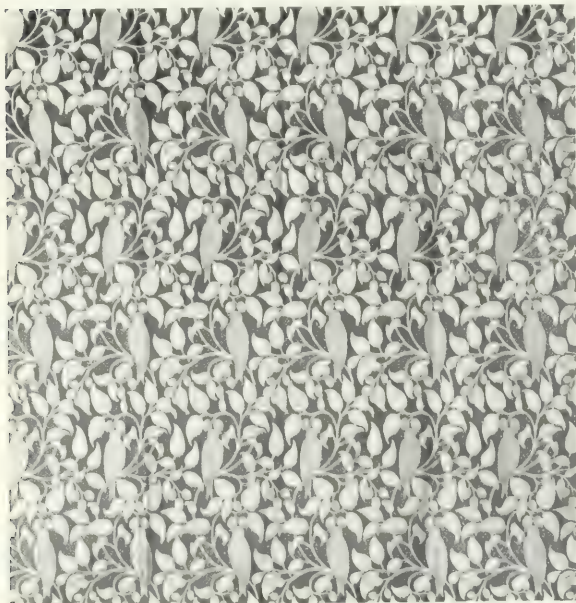
A CORNER OF THE SMOKING-ROOM

Arts and Crafts

Arts and Crafts in Regent Street ! But as for those who are themselves engaged professionally in some branch or other of art-work, what of their attitude ? Among some of them, indeed, there does seem to be a decided improvement, for which one cannot but be profoundly thankful. Thus, three years ago an accredited member of the movement, in an article contributed to an artistic magazine, since defunct, remarked : "The mere manufacture of so many thousands of pictures and statues . . . may well become a burden to society ; . . . I think that the way leading to the practice of 'unapplied' art should be thickly set with notice boards and man-traps." Now, so far, the advice is admirable enough ; nay, is such that could scarcely be bettered by the most advanced teaching of the present moment. But the writer—and that, be it remembered, addressing himself not to the masses, but to the esoteric subscribers of a limited issue—spoils the effect of all the sound sense he has already uttered by continuing : "Only a genius should be permitted to follow fine art exclusively." Now what is this that crops up but the old invidious and wholly fallacious distinction between

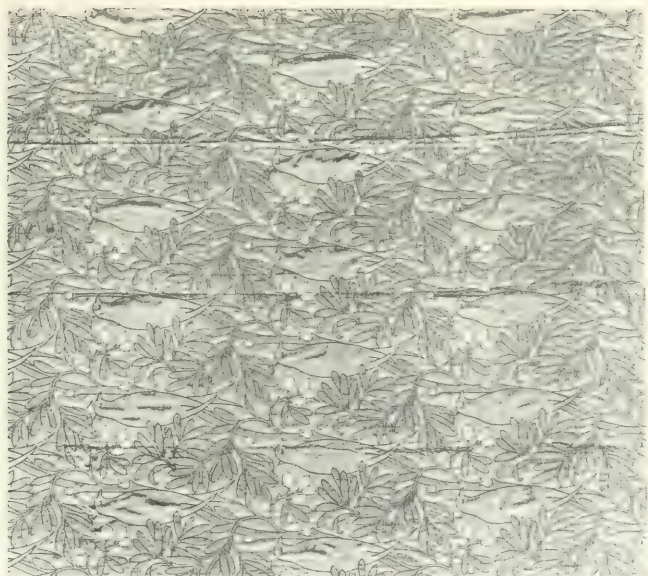
arts that are to rank as "fine"—picture-painting and image-carving, to wit—and the rest which are all excluded from the like patent of nobility ? However, the writer, if it is to be supposed that he seriously meant what he said at the time, has at any rate subsequently proved himself better in act than his written words imply ; for, being appointed a few months later co-director of the London County Council School of Arts and Crafts, he has conducted it with such good purpose that, since the institution was opened, not a single easel-picture has been produced within its walls. Here is cause for earnest congratulation, that in one art-centre at least the baneful deluge of oil-paint is effectually stemmed. The arrogant assumptions of a single art have been such that the rest have long lain under a sort of stigma, as though the pursuit of them were something less honourable than that of picture-making. And yet the man who paints the average Academy canvas year by year, is just as much a tradesman, a maker and seller of articles for sheer commercial profit, as is, let us say, the cheap-jack who hawks coloured paper fly-catchers at a fair. True, compared with the latter, the

picture painter has received a better "education," and the manufacture of his commodities entails a greater degree of technical skill, he lives in a smarter house and in a more fashionable neighbourhood, he enjoys a superior social position, and, on Show Sunday, that is, on the occasion when he holds his annual spring sale for the express purpose of tempting customers, he may even have the luck to hand a patronising duchess a cup of tea. For these and similar reasons the painter's products have a better repute and fetch a higher price than the humble wares of the fly-paper man. But they do not necessarily result from any more artistic imagination than his who, by some fresh turn of the scissors, may invent an entirely original pattern in cut tissue-paper ; and if they both come to be



BROCADE (*Messrs. Alex. Morton & Co., Manufacturers*) BY C. F. A. VOYSEY

Arts and Crafts



BROCADES, DESIGNED
BY C. F. A. VOYSEY



BROCADES, DESIGNED
BY C. F. A. VOYSEY

Arts and Crafts

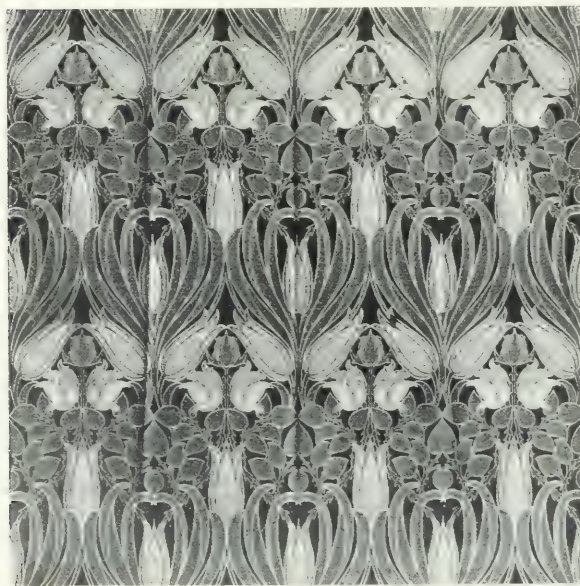
judged by the simple standard of utility, there is no question but that the fly-trap is far more serviceable to mankind than the gilt-bound lumber that lures the shekels from the plutocratic purse.

If there is one art alone which outshines and surpasses, as it ought to dominate and control all the rest, it is none other than architecture. And on this point we need continually to remember the precepts of the master to whose inspiring genius the æsthetic revival of this century owes its chiefest debt. The late William Morris never lost an opportunity to insist on the unique importance of this, the parent, chief and standard of all the other arts. No amount of beautiful objects of art are able of themselves to constitute a beautiful home. A building of which the walls and plan and general character are altogether degenerate and ugly the most studious decking can never decorate. Nothing but an architectural basis gives organic cohesion to the decorative arts.

It is significant that, out of all the rooms at the Royal Academy, one only, and that a miserably small one, is consecrated to architectural design. For the sake of this portion of the Exhibition alone I never omit an annual visit to Burlington House ;

but I regret to say that I find the room nearly always deserted. And no wonder ! The authorities afford the least possible facilities to the visitor to study the work in question. During the recent exhibition there, wanting to examine a minute drawing which was hung at an altitude of about eight or nine feet from the floor, and so placed, moreover, that the light on the glass made inspection from close beneath it impracticable, I begged one of the attendants to lend me a stool or chair for the purpose. The man appeared quite amazed at so unprecedented a request, and positively declared himself unable to comply. Now, who is to blame for an anomalous state of things like this ? No one can honestly pretend that there is not sufficient demand for architectural work to warrant more prominence being assigned to it. It is inconceivable but that there must continually be an immense quantity of architectural plans and elevations on order to satisfy the current requirements of the metropolis alone. Every day the London with which we used to be familiar is being transformed, fresh buildings springing up on the sites of those demolished. Rarely, very rarely, the change is an improvement. More often than not a plain and

homely old place disappears to make way for something which, if not actually more repulsive in appearance than the former, is yet the greater outrage against taste in so far as it is showier and more pretentious. And in all these schemes for modern "improvements" not the smallest provision, where sordid mercenary considerations dictate otherwise, is made for preserving such few venerable remains of antiquity as do yet happen to survive. If, for example, some gem of inestimable beauty like Crosby Hall comes to be disclosed from amid the hideous trespass that has hemmed it in these many evil years past, it is only that it may be the more permanently and irrevocably hidden away out of sight. Whatever fashion of new building shall



BOOKADE (Morris, J. W. Morris & Co., *Manilla trees*) BY C. F. A. VOYLES



CARPET BY C. F. A. VOYSEY
(Messrs. Tomkinson & Adams, Manufacturers)

conceal the old, one thing is certain, that it cannot be so fair and deserving an object to see as that which it shall have concealed. It is pitiable to think of the wantonness of sacrificing any least fragment of architectural beauty. It can ill be spared among all the miles and miles of unlovely heaps of stones and bricks and mortar of which our modern streets consist.

But even among those to whom the existing state of affairs is no matter of indifference, there is unhappily a complete absence of agreement as to how the remedy is to be brought about. Some proclaim that salvation must arise and penetrate from the workshop upwards; others would turn the artist's studio itself into a factory, the designer into an artisan—opinions which, though apparently antagonistic, are perhaps rather diverse

aspects of the same truth; while others, again, deny any hope for the future of the arts until the advent of political and social revolution. Neither also is there any sort of consensus as to what lines constitute essential beauty of form. Some exalt the study of nature as supreme; others of the theory of proportion; others of historical tradition. With some either the literary or the ethical idea is all-pervading; others, on the contrary, are jealous of any other element encroaching on the domain of pure æsthetics.

With all this diversity of views it follows that, in actual practice, there is not yet to be observed any indication of the genesis of a living national art, which can be pronounced without hesitation to be the exclusive and typical product of this our age, in the same sense in which the Grecian, the Byzantine, the Early English, the Cinque Cento, the Rococo, the Empire, or any of the historic styles can be definitely ascribed to the particular date, place and people to which they



BOY ON A PIEDISTAL

BY C. F. A. VOYSEY

severally belong. Such art as we have is sporadic; is manufactured of deliberate intent; self-conscious, not spontaneous; lacking, for the most part, that artlessness which denotes the genuine artist; nor can we, except in a few instances, or in vague and qualified manner, trace its continuity with that which has gone before it. We cannot foresee whither it may tend; whether, indeed, it be destined to have any prolonged organic existence at all, or whether it be doomed instead to perish in order to make way for an art of the future that has yet to be born.

The problem now is how to attain concentration and unity of aim without at the same time stifling individual genius. The metropolis itself presents perhaps the greatest difficulties. Its very vastness is adverse to that helpful intercourse among brother-craftsmen which is practicable elsewhere. Thus, whereas in the provinces we have flourishing art schools, each with marked characteristics of its own, as at Birmingham or Glasgow, in London, on the other hand, we are rather isolated from one another or grouped into separate sets following certain individual masters. We have schools and originators in abundance, as also many derivatives therefrom. Never, indeed, have the agencies for instruction in the arts and crafts been more numerous or better attended than at present. The handicrafts, in short, have no longer now to plead for the bare licence to be regarded and be practised as arts. And do not the numerous exhibitions of Arts and Crafts that, independently of the original Society, are frequently held in the provinces and even occasionally in the colonies, to name only such recent exhibitions as those of Cape Town and Glasgow, or forthcoming ones at Dublin and Nottingham—do not these all testify alike that that



OAK CABINET

DESIGNED BY C. E. A. VOYSEY

which began as a tentative experiment in London eleven years ago has now developed into an established factor in our industrial life?

While dealing with the present condition of decorative art in this country I can hardly omit to refer to St. Paul's Cathedral and the recently introduced mosaics to which Sir W. B. Richmond, himself a member of the Arts and Crafts Exhibition Society, has contributed no inconsiderable share; and that more especially since the name of the society has, rightly or wrongly it does not here signify, been freely mentioned in connection with the matter. I am constrained, however, to speak

Arts and Crafts

entirely in the first person, for, since the whole question has been a keenly debated one, it is unfair to ask my editor to assume the responsibility of what are, I admit, only my own personal convictions. At the outset I should like to ask hostile critics of the new work to recall the date of the planning and building of St. Paul's—viz. between 1674 and 1710—and then to reflect of what kind alone was the contemporary talent available for carrying out any colour decorations that Wren might have devised. Had the architect resorted to France, whither the bent of his predilections mainly tended, he would have found no better men to employ than Lancret, Chardin and Boucher; or had he preferred to seek Italian aid, the only



CHAIR

DESIGNED BY G. E. A. VOYSEY
EXECUTED BY L. COOTE



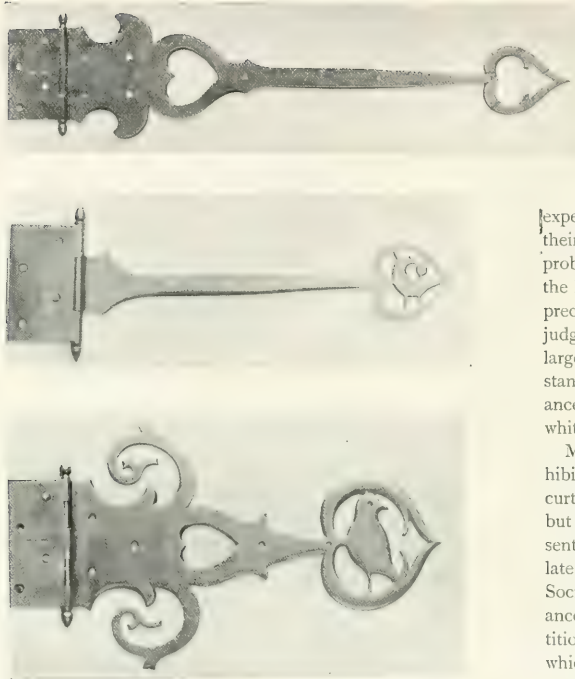
CHAIR

DESIGNED BY G. E. A. VOYSEY
EXECUTED BY STORY & CO.

Messrs. Story & Co., Manufacturers

painters living were of the type of either Sassoferrato or Tiepolo. Now, would the work of any of these neo-pagans have satisfied the judgment of the present day? I venture to think it extremely doubtful, remembering the ecclesiastical purpose it would be required to fulfil. Nay, further, I cannot but be grateful to think that circumstances so combined as to spare us the gross monstrosities that must alone have been furnished by contemporaneous hands, and to have vouchsafed us instead to gaze upon the graceful compositions of Sir W. B. Richmond, which have to be condemned, alas! as unsuitable, only because their surroundings are unworthy of them. As for the remainder of the new decorations, they seem to me to be quite debased enough not to be out of keeping with their environment.

Two events that have occurred within the last few months, viz. the laying the foundation-stone of the extension of the South Kensington Museum, as also that for the permanent building of the



DOOR HINGES

BY C. F. A. VOYSEY

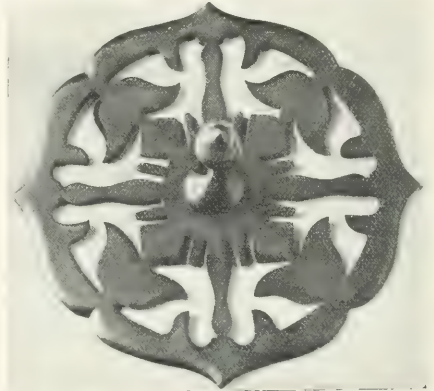
(Messrs. T. Elsley & Co., Manufacturers)

valuable an opportunity, indeed, was the occasion deemed by the Art Workers' Guild—many of whom belong also to the Arts and Crafts Society—that they devoted their energies, heart and soul, to the undertaking, at the

expense, maybe, in not a few cases, of their ordinary work. Thus it is not improbable that the present exhibition at the New Gallery will, as compared with preceding exhibitions, have to be adjudged deficient in many remarkably large or striking show-pieces, notwithstanding that the standard of acceptance of the work in general is every whit as *exigent* as heretofore.

Moreover, the space for general exhibits at the New Gallery has been curtailed by the setting apart, as was but due, of one entire room for a representative collection of the work of the late President of the Arts and Crafts Society. And so, not to make acceptance a matter of over-difficult competition, the show being an open one in which members and non-members have to submit equally to the approval of a selection committee, it was thought advisable, out of regard to the reduced

Royal School of Art Needlework—what are they, in their respective ways, but public tributes to the importance of various branches of industrial art? And once more, does it not mark an epoch in the history of the arts that there should have been presented, last June at the Guildhall, before the Lord Mayor, Sheriffs and Aldermen of London, formally attending, the masque of *Beauty's Awakening*? For therein, beneath the thinly-disguised figure of Allegory, were uttered and listened to by the officers of the city some very plain truths concerning the artistic degradation of modern commercial London. That such a performance should have obtained a respectful and authoritative hearing with the highest civic functionaries of the capital is a distinct point gained, and evidence, if such were wanted, that the claims of art have acquired a position where they can no longer be ignored. So



DOOR HANDLE

BY C. F. A. VOYSEY

(Messrs. T. Elsley & Co., Manufacturers)

Arts and Crafts



MANTELPiece

DESIGNED BY C. F. A. VOYSEY

(*J. P. White, Manufacturer*)

area, to restrict this year's exhibition to persons resident within the United Kingdom.

Of the alternative ways of investigating the subject, I propose, in these pages, to treat of the arts and crafts of to-day more in relation to their respective authors than under the heads of so many generic classes. It must, however, be premised that the order adopted is solely a matter of convenience: for in no sense do I pretend to the invidious office of assigning priority to this or that artist on the score of merit.

No better exemplification of the supreme value of an architect's training could be desired than the art of Mr. C. F. A. Voysey, who is, beyond question, an artist of individual gifts very remarkable. A house designed by him it is not easy to pass without observing or to mistake for anybody else's work, and as compared with the exteriors designed by him, Mr.

Voysey's interior furniture and fittings are, if anything, still more original. He largely employs Brunswick green paint, on account of its durability; but, beside that, he has a strong liking for white-painted wood with metal fittings. The latter are composed sometimes of yellow brass, or, more commonly, they are bronzed, having a dull and slightly iridescent sheen that wears well and keeps clean and unimpaired by the action of time or atmosphere. Here, again, the artist claims the balance of practical utility on his side. The hinges and other door-furniture are executed in pierced metal, for the most part in very low relief, the pattern standing out in straightforward, sharp definition. But in one instance, at least, instead of the background being the part that is cut away, the device (of conventional bird forms in which the artist excels) consists in what has been removed by perforation, a converse process which rather tends to confuse the eye and to diminish the admirable boldness of effect

obtained where the pattern is left in solid metal silhouette.

The seated figure in bronze, representing a man writing, is one which Mr. Voysey designed on paper and began to model in wax with his own hand, but



LOOKING-GLASS

BY C. F. A. VOYSEY

EXECUTED BY A. W. JAMISON



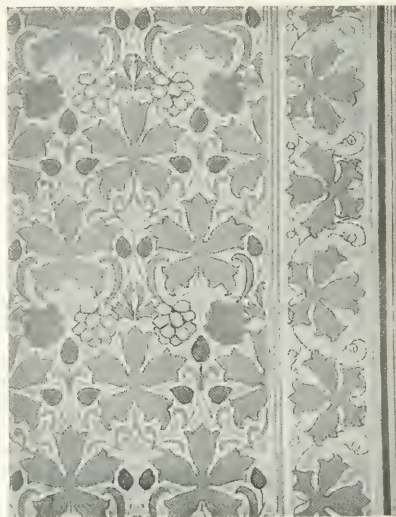
PORTION OF CARPET DESIGNED BY C. F. A. VOYSEY
(Messrs. Tomkinson & Adam, Manufacturers)

subsequently, owing to pressure of other business, had to abandon. Mr. Pegram then undertook to carry out the work. It was originally intended to form the finial of an oak newel, of which the pedestal shown should represent the upper portion.

In his designs for furniture, Mr. Voysey evidently aims at maintaining, in the leading structural lines, extreme simplicity of form, relieved, in the secondary parts only, by quaint ornamental detail. He also relies very much on grace of proportion, a feature to which reproductions on a reduced scale cannot, of course, do adequate justice. Indeed, the rigidly severe character of the joinery, accompanied by plain though elaborately-studied mouldings, makes it seem almost bald, unless the objects themselves, completed full size, are examined; in which event the restraint and refinement of the whole can hardly fail to be appreciated. This architectural quality is, indeed, dominant in all Mr. Voysey's designs, whether it be for a chair, a table, a cabinet, or a looking-glass frame. It may be mentioned that the cabinet here illustrated belongs to Mr. Ward Higgs, the sympathetic owner of much of Mr. Voysey's work. The specimen of furniture in question was designed expressly to contain a richly-bound copy of the famous Kelmscott edition of *Chaucer*. Executed in

oak, the case discovers, when the hinged doors are opened, a vermillion enamelled interior in which rests the beautiful volume, spread open and ready that whoso runs may read and admire.

To the public at large Mr. Voysey is perhaps best known by his characteristic designs for wall-papers and textiles. His unzoological birds and fantastic foliage are truly inimitable. Some of his more recent woven stuffs are a combination of silk and wool, the fabric in parts consisting of the two materials equally interwoven, in parts being twofold, either the wool or the silk coming to the fore. Wherever the latter occurs, the silk, being of more pliable texture than the woollen backing, yields the more readily to the tension of the web, and thus is produced a rich and varied effect by reason of the play of light upon the glossy, undulating surface of the silk. The method was initiated years ago by Mr. William Morris, in his "Dove and Rose" tapestry. Only in the last named the pattern was so evenly covered that there were not enough of conspicuously large surfaces for displaying the beautiful capabilities peculiar to the fabric. Mr. Voysey, however, with more successful venture, intersperses his design with some very bold masses, sometimes accentuated by contrast with the fine intricacy of other portions of the pattern. It should be noted



CARPET DESIGNED BY C. F. A. VOYSEY
(Messrs. Tomkinson & Adam, Manufacturers)

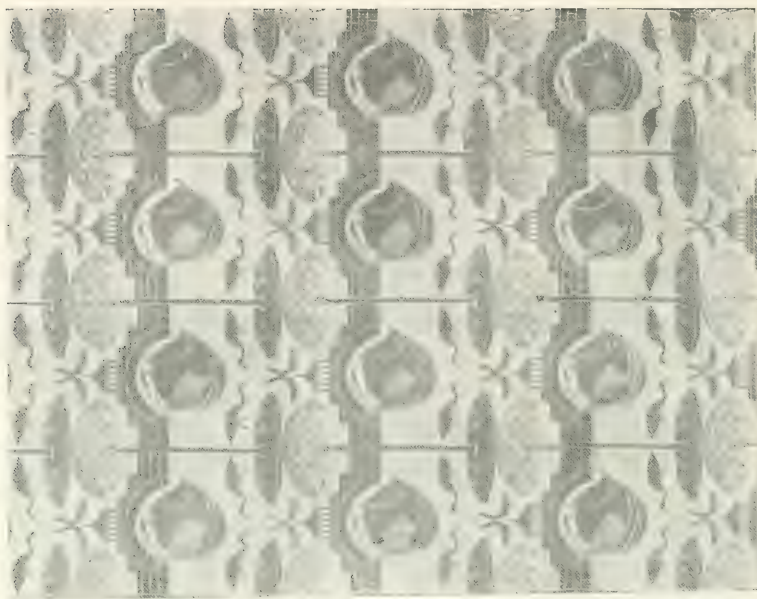


FRIEZES. DESIGNED
BY C. E. A. VOYSEY



WALL-PAPER

DESIGNED BY C. F. A. VOYSEY



WALL-PAPER

DESIGNED BY C. F. A. VOYSEY



DESIGNED BY C. F. A. VOYSEY

WALL-PAPER



DESIGNED BY C. F. A. VOYSEY

WALL-PAPER

Arts and Crafts

that, reproduced on paper in black and white, the fulness of the silk not only loses its proper charm, but looks almost like a blemish. In the majority of the tapestries here illustrated pale shades of green and blue, with golden-olive tints, predominate. The fabric in which the swallows are introduced, all facing to the right upon a diagonal branch, recalls in its colour-scheme somewhat the aspect of the artist's favourite herb, rue.

Now, unless that canon be an arbitrary one which requires a floor-decoration to be planned on such a basis as not to give the sense of being upside down from whatever aspect it be looked upon, it must be owned that, despite the excellently architectonic system on which Mr. Voysey builds up all his patterns, his carpet-designing is decidedly at fault. In one Axminster carpet shown, the effect is practically nullified by the fact that the leaves point the opposite way to the flowers; but in too many instances, whether the *motif* take the shape of a powdering, or, as is more usual, of a flowing pattern, Mr. Voysey consciously disregards the received order. It may, in consequence, fairly be objected that those carpet patterns of his which have a marked tendency in one direction, are rather suitable for stair-carpets than for use in an ordinary dwelling-room.

The art of Mr. George Frampton, A.R.A., may perhaps best be described as composite sculpture; that is to say, that he seldom confines himself in any given work to one single medium, but draws upon many materials—*e.g.* bronze and various kinds of marbles; stones, such as lapis lazuli; mother-of-pearl and other shells; amber and ivory, to obtain the effect desired. Yet even these do not suffice for some of his finer pieces, which are further enriched with enamelling, gold and silver. To the

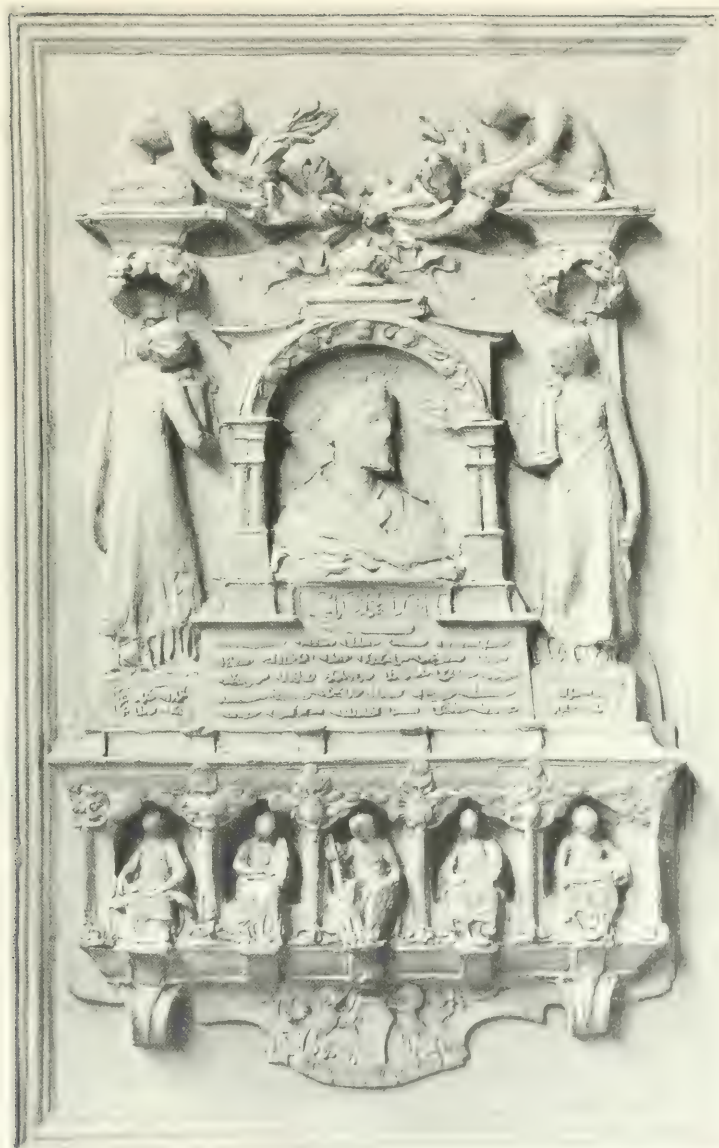
latter class belongs a bust of Keats's *Lamia*, now in course of being modelled in clay. The flesh parts are to be carried out in ivory, to meet the resources and limitations of which the artist has to exercise particular ingenuity, contriving to veil the joints of the material with an ornamental network of gold about the throat and forehead. The sleeves and drapery are to be of silver, embellished with mother-of-pearl and coloured enamels. The features are beautiful and full of dignity, and yet the expression is snake-like withal, as befits the character represented.

Some plaster models for memorial tablets are here reproduced. The most elaborate of all shows a projected scheme, of which one of the simpler designs is again a modification. Both of these have several features in common. One of the two was designed to be erected in Birmingham, the trees in the lower portion being intended to bear respectively the names of the children and grand-



PLASTER SKETCH FOR THE LEIGHTON MEMORIAL

BY GEORGE FRAMPTON, A.R.A.



PLASTER SKETCH FOR THE
LEIGHTON MEMORIAL. BY
GEORGE FRAMPTON, A.R.A.

Arts and Crafts

children of the deceased. It is interesting to note how the lines of the avenue of closely-planted trees in the earlier design open out and develop later into a semi-architectural arcade, with emblematic figures seated in the intervals. This treatment of trees in ornament has long been a favourite one with Mr. Frampton, who claims to have been the first to use it in a frieze, with alternating groups of cherubs' heads to represent Night and Morning. The original, in relief, coloured by Mrs. Frampton, now adorns one of the rooms in the artist's house. The idea of breaking a horizontal band perpendicularly into compartments by means of growing tree-trunks is now so widely adopted that it seems hard to realise that there was, not very long since, a time when the *motif* was regarded as an innova-

tion on the hackneyed form of the acanthus scroll or of the ugly and artificial swag-ornament.

Mr. Frampton has, moreover, done signal service to architecture by inventing a new kind of capital, in which tree-stems, springing up out of the column, grow upward and unite in a solid cap of foliage at the top. Adhering to no historic style, Mr. Frampton tries rather to evolve for himself fresh forms based upon suggestions of nature. At the same time there is a powerful element of symbolism underlying whatever he produces. But in his contempt for "meaningless" ornament the artist is inclined to become abstruse. There are, of course, certain well-known symbols, like the olive of peace and the palm of victory. But these Mr. Frampton supplements with a crop of horti-

cultural hieroglyphics so fanciful as to require a written cipher to interpret. Would it occur to any one as self-evident that the elm represents Dignity or the orange Generosity? Yet such are fair specimens of the kind of significance Mr. Frampton attributes to the trees and flowers he introduces into his design. It is right enough to be practical and insist on an architecture being made deeply overhanging, because its very function is to protect what is beneath it; but it is quite another thing to be tied and bound by arbitrary conditions of hieratic import.

For the Art Gallery at Glasgow Mr. Frampton has designed groups to occupy the spandrels of the archway of the principal entrance, with St. Mungo and allegorical figures in the lunette over the door. The arches of the returns are occupied respectively by groups of "Commerce" (symbolised by Mercury with figures of the principal local industries) and of "Art at the Court of Love," who sits



PLASTER SKETCH FOR A MEMORIAL TABLET

BY GEORGE FRAMPTON, A.R.A.



BAS-RELIEF PANEL. BY
GEORGE FRAMPTON, A.R.A.

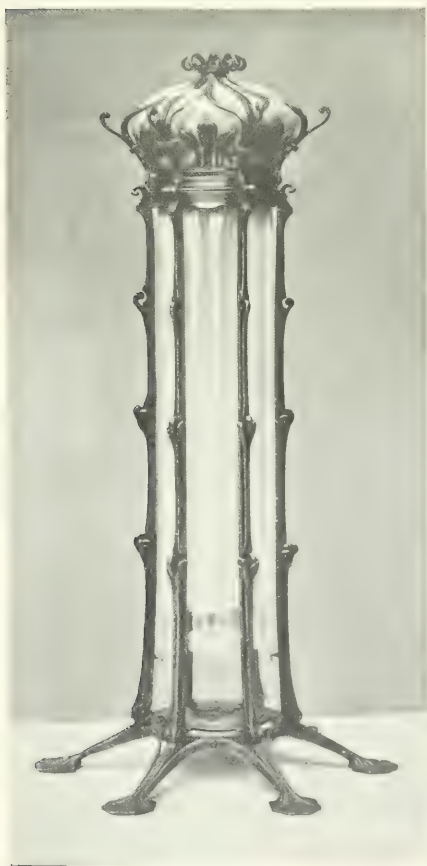


MEMORIAL TABLET: BY
GEORGE FRAMPTON, A.R.A

Arts and Crafts

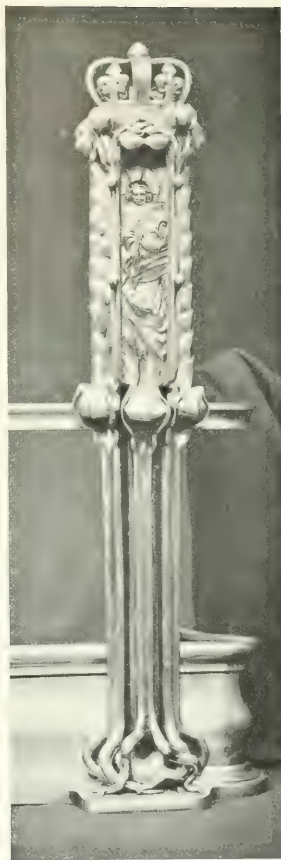
throned in the midst teaching the beauty of harmony. Mr. Frampton has also designed nine panels of silver relief, depicting heroines from the "Morte d'Arthur," for a door in the Astor Estate Office in London.

The most notable work contributed by Mr. Nelson Dawson is a fire-grate in forged iron and brass with brass fender to match. Being in search, soon after he received the commission, for some ornamental *motif* for his purpose, Mr. Dawson happened to be struck by the beauty of the opening fronds of the *Osmunda regalis* fern in Kew Gardens. From this seemingly trivial incident and the train of thought



ELECTRIC LAMP

DESIGNED BY NELSON DAWSON



FENDER OF LAMP

DESIGNED BY NELSON DAWSON

arising out of it was evolved the elaborate scheme that has now happily attained completion. No one of ordinary observation, even though he might be ignorant of the facts in which the ornament originated, could fail to be impressed by the vitality and adaptability of the leading forms, or by the admirable consistency with which they are carried out in the whole work. One detail alone, a vacant-looking cartouche, inserted about half-way between the middle and either end of the fender, betrays a failure in fertility of resource; but,

Arts and Crafts

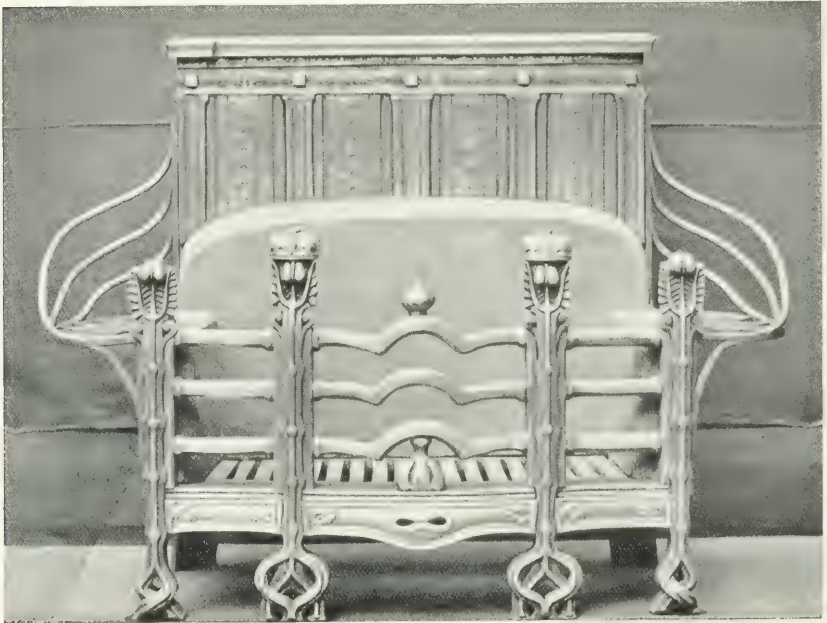
for the rest, one feels instinctively that, whatever the source of the inspiration, it must have been something organically alive and flourishing and strong. If only modern artists would unite to abjure once for all the swag, the cartouche, the trophy, the broken pediment and all the other decrepit and inane expedients of the so-called Renaissance, then indeed might art, new-born, have a chance to live healthily and grow and prosper again. But to return to Mr. Dawson's work. The name of the fern suggested its namesake, St. Osmund. Whereupon the artist began to ransack legendary lore; and, coming to the conclusion that the English local saint had become first identified with, and then superseded by, the more widely popular St. Christopher, introduced effigies of both into his design. The crowns, which, it will be seen, are quite fantastic and not of any type recognised in heraldry, were adopted in accord with the attribute *regalis*; while the roots of the fern, in further allusion to the ancient belief, are shown enfolding the heart of the Saint. Every several part was first carefully modelled in wax before the execution of the work was attempted.

Mr. Dawson, in conjunction with Mr. Wilson, has a project for a large screen in forged iron to be placed in Holy Trinity Church, Chelsea.

But Mr. Dawson by no means confines his attention to the coarser metals. He produces some exquisitely delicate jewellery, embellished in parts with translucent enamel. Some ornamental pins for ladies' hair are made in the shape of dragon-flies; their iridescent wings of sheet enamel, without any basis but the finest network of gold or silver veining.

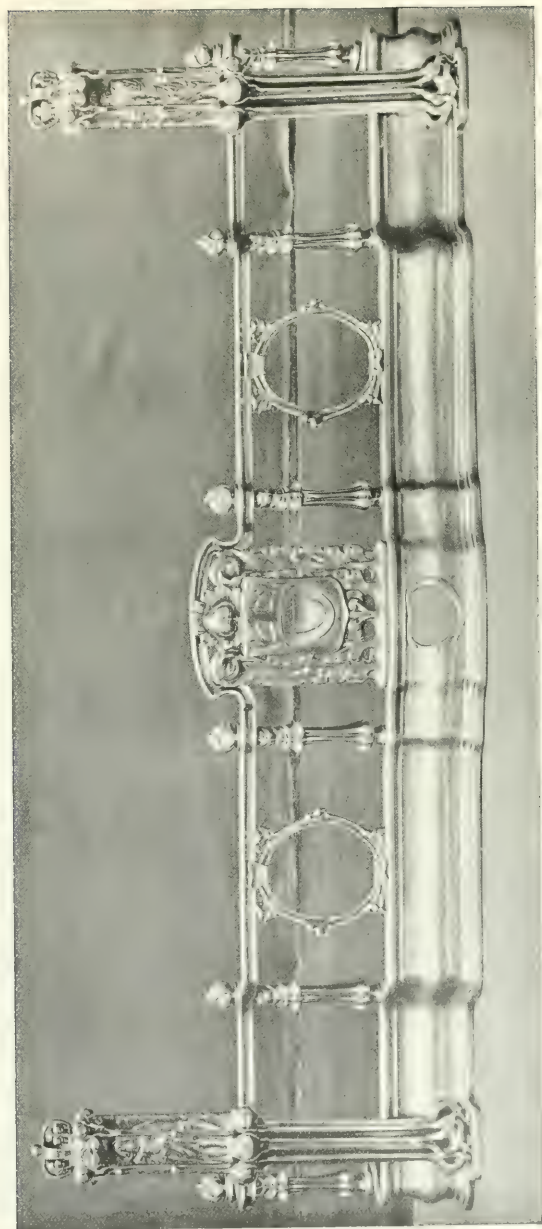
The beaker and tray illustrated have been executed for a member of the old border family of Swinton, whose initial letter and armorial badges form part of the design. Around the bowl of the cup runs the enamelled motto, immortalised by Scott: "Be faithful, brave, and O, be fortunate." Both pieces are of silver and beaten bronze combined. Another interesting work of Mr. Dawson's is a presentation casket in silver and enamels for the conferring the freedom of the city of Carlisle on the Speaker of the House of Commons.

(To be continued)



FIRE-GRATE IN FORGED IRON AND BRASS

DESIGNED BY NELSON DAWSON



BRASS FENDER
DESIGNED BY
NELSON DAWSON



BEAKER AND TRAY IN
SILVER AND BEATEN
BRONZE. BY NELSON DAWSON

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—We have pleasure in giving illustrations of some mural and ceiling decorations recently designed by Mr. H. C. Brewer for the New Palace Theatre at Plymouth, and the Prince's Restaurant, Piccadilly. As befits an important dockyard town, the decorations of the Plymouth theatre are naval in character; and these, as well as the mural paintings in the Prince's Restaurant, are executed in a medium of spirit-wax and varnish. The restaurant frieze is divided by constructive pilasters into a lunette and nine panels, an arabesque being painted upon each pilaster. In the lunette there is a representation of ships crossing the Channel, and above it, in a barrel vault, appears an allegory of the Winds. The various panels picture *The Departure from Dover*, *The Procession of Cardinal Wolsey*, *Queen Catherine and her Attendants*, *Francis I.*, *The French Queen*, *The Constable of France*, *The Tournament*, and *The Departure*. The backgrounds of these paintings are raised in gesso and gilt.

PARIS.—It is proposed to organise in Paris, on the occasion of the coming centenary of Chardin, an exhibition of the works of the remarkable artist who wrought the masterpieces known as *Le Bénédicité*, *La Mère Laborieuse*, and *L'Enfant au Toton*—to name but a few of his most celebrated productions. This is indeed a project to be heartily supported, for if Rembrandt in Holland, Van Dyck in Holland, and Velasquez in Spain are considered adequate representatives of the predominating qualities of the race and of the art of their several countries, surely Chardin deserves equal honour. This implies no disrespect of other great French artists, such as Claude Lorraine, Poussin, or Watteau; indeed, it is not the question. Enough, for the moment, to celebrate the genius of Chardin on the most appropriate occasion. The success of the scheme is assured; moreover it will serve as an excellent precedent for similar celebrations in the future; for if other nations honour their great artists, why should not France do the same?

The art critics—or rather the members of the artistic Press—of Paris and the Departments have



DECORATIVE PANELS AT THE NEW PALACE THEATRE, PLYMOUTH

BY H. C. BREWER

Studio-Talk



DECORATIVE PANEL AT THE PRINCE'S RESTAURANT

BY H. C. BREWER

just resolved themselves into a syndicate. The president is M. J. Comte, the vice-presidents are MM. G. Geoffroy and de Fourcaud, the secretaries MM. Ange de Lassus and de Saint-Mesnière, the treasurer is M. E. Benoit-Lévy, and the members are MM. L. Bénédict, Champier, Dalligny, C. Fromentin, P. Gille, M. Hamel, F. Jourdain, G. Larroumet, G. Lecomte, L. Maillard, R. Marx, G. Mourey, H. Nocq, C. Normand, and G. Stréglér. Apart from its professional work, the "Syndicat de la Presse Artistique" intends, it would seem, to organise exhibitions. There is talk of a Watteau

display, and, if this be the fact, the project is to be cordially commended.

The medals for the Exhibition of 1900 have been entrusted by the Government to MM. Chaplain and Roty, and no one who is acquainted with the work of these two artists will be disposed to complain. At the same time one cannot fail to notice the bias shown by the Société des Beaux-Arts in systematically ignoring the new school of French sculpture, which has demonstrated its abilities for years past. Unfortunately—or shall one say fortunately?—for the members of this school, MM. Rodin, Alexandre Charpentier, Camille Lefèvre, and Mlle. Claudel are not, and doubtless never will be, attached to the Institute. Thus it is they have no share in the work for which their talents obviously designate them; nor have they any voice in the distribution of the commissions for the Exhibition, either as regards the Palais des Champs-Élysées or the Pont Alexandre III. Everything has been placed in the hands of Prix de Rome winners or members of the Institute. What



DECORATIVE PANEL AT THE PRINCE'S RESTAURANT

BY H. C. BREWER



"ELIZABETHAN BATTLE-SHIP" FROM
A SKETCH FOR THE DECORATIVE
PANEL IN THE NEW PALACE THEATRE
PLYMOUTH. BY H. C. BREWER

(See *London Studio Week*)

Studio-Talk

could be more natural—or more disgusting? There is only one consolation—it is all of no importance whatever. Posterity will judge between the artists I have named and the others.

G. M.

ANTWERP.—An artist of high promise, Antoon van Welie of Hertogenbosch (Bois-le-Duc), exhibited, on the occasion of the recent Van Dyck celebrations, some thirty works done in the last few years. They were displayed in a wooden building constructed by the architects Van Averbeke and Diehl, and arranged with exquisite taste. The works displayed are of three kinds—a dozen portraits, several character sketches, and five or six subtle and well-thought-out pictures—executed respectively in oils, wash, pencil, and pastel.

There is a great variety of style in the technique of the portraits, some being painted heavily, in bold, warm, rich tones, while others are treated in an almost decorative manner, and others again are handled in the simple, patient, conscientious style of the "primitives." The latter are the most remarkable of all. These portraits resemble in no way even the most approved of modern methods, and it is not the least of their many merits that they are more or less strong from their psychological aspect. Van Welie strives above all to interpret not the mere momentary feeling of his model, nor yet its luxurious external aspect, but rather its true innermost being. Especially noteworthy are three little heads, *Dolor*, a chalk drawing; *Christine*, a pastel; and *Tristan*, also a pastel, the first two represented in profile and the last in three-quarter, all clearly expressive of the feeling which animated the young artist in his labours.

By natural progression we come next to his series of *poèmes plastiques*, in which the artist has been inspired by his favourite authors—Shakespeare, Dante, Ovid, and "The People," that inimitable inventor of stories and fables. "Hamlet" supplies the artist with his *Ophelia*, a wash-drawing of great beauty, treated in masterly style. The "Metamorphoses"—or is it Gluck's lyric drama?—has inspired *Orphée*, a large oil painting, wherein one sees the divine singer lying on the knotted roots of a tree, by the shores of the Styx, gazing from afar on the forms of the happy souls in Elysium.

Remarkable as are his *Fairy Princesses* and his *Paolo and Francesca*, Van Welie's highest powers are exemplified in his real little masterpiece, *Muzick*. It were impossible to describe or to analyse a work so



PORTRAIT OF MISS ANTONIA ELWIN

BY ANTOON VAN WELIE



(Photograph by H. Verbeek)

PORTRAITS. BY
ANTOON VAN WELIE

subtle, so individual, so *intime*. Enough to say that I know no artist in Hol and or Belgium—Toorop, Khnopff, and Minne, perhaps, excepted—capable of expressing, with equal intensity, by means of a simple face, quite devoid of exaggeration, the supreme delight of art.

P. DE M.

BRUSSELS.—The monument erected by the town of Nivelles in Brabant to the memory of the late J. de Burlet, Minister of State, is the work of the Brussels sculptor, J. de Lalaing. The sculptural portion consists of a bronze bust of the former minister surmounting two bronze high-reliefs, the one representing a wrestler, typical of Combativeness, and the other a young woman, symbolising Eloquence. This new work by M. de Lalaing has neither the elegance of line nor the felicitous composition of his funereal monument lately exhibited in Brussels, and reproduced in the June number of **THE STUDIO**; at the same time it is very finely executed in parts, and reveals once more the



"FAIRY PRINCESSES"

BY A. VAN WELIE

(See *Antwerp Studio-Talk*)



PORTRAIT

BY A. VAN WELIE

(Photograph by H. Verbeek. See *Antwerp Studio-Talk*)

wide knowledge and the lofty sentiment of this truly remarkable artist.

Among the usual exhibitions which mark the end of the year at the numerous professional schools in Brussels, that of the Ecole Bisschofsheim is deserving of notice. The most careful instruction in drawing, together with its ornamental application, is specially considered, and the works displayed were on the whole most interesting. M. Crespin is the lecturer on decorative composition, the excellence of his method being manifest in the work of these young girls. The fact that the greater number of the exhibits bear the stamp of individuality is due to this: that, from the outset, M. Crespin's young pupils are taught on clear and rational principles, and from the moment they know how to use their pencils they are not obliged slavishly to reproduce a set of old copies, but are encouraged, on the contrary, to give vent to their own initiative in the way of combination and invention, by expanding the simple themes submitted to them. Miles, Boeykens, Levert, and Lemonnier are worthy of special mention. Another interesting point should be noted. During the winter, when it is difficult to procure fresh flowers as models, M. Crespin borrows dried specimens, many of



(See *Antwerp Studio-Talk*)

"DOLOR." FROM A CHALK
DRAWING BY A. VAN WELIE

Reviews of Recent Publications

which offer linear effects full of ornamental meaning.
F. K.

PRAGUE.—We have pleasure in giving herewith a reproduction of a painting entitled *The Boudoir*, the work of a Prague artist, Ludek Márold, who deserves to be much more widely known than he is at present. Besides being a colourist of high order, his work displays qualities of technique which are worthy of the highest commendation. We hope to have an opportunity of dealing more fully with this painter's work at some future time.

REVIEWS OF RECENT PUBLICATIONS.

The Anglo-Saxon Review. Edited by Lady RANDOLPH SPENCER CHURCHILL. (London and New York: John Lane.)—To adventure the production of a quarterly review, each copy of which is to be sold at the price of one guinea, requires a

boldness of spirit and self-reliance which it is not given to every editor and publisher to possess. More than a usual amount of curiosity has, therefore, been aroused concerning the appearance of the first number of this serial, and criticisms upon it were freely offered before it made its appearance. Now, to justly criticise a review even *after* its first issue is scarcely a possible task. The critic has yet to learn something of the editor's reserve forces, upon the strength of which depends, more than upon anything else, the ultimate success of his venture. It must be conceded that the *Anglo-Saxon Review* begins well, and that fact at least is a good augury for its future. Its articles are varied, it is finely printed upon good paper, and its *format* and margins are all that could be desired. The photogravure portraits with which it is illustrated are interesting both historically and artistically, and are excellent examples of that method of reproduction. The cover is amazing. Were it hand-tooled, as it has at first sight the appearance of being, it would be worth at least ten



"THE BOUDOIR"

FROM A PAINTING BY LUDEK MAROLD

Reviews of Recent Publications

times the cost of the number. 'Excellent as the design of the original binding undoubtedly is, we should much prefer to see a new design specially adapted to the process employed in its production. Imitation hand-tooled bindings are as bad as imitation jewellery, and the cause of art cannot be furthered thereby. With this exception, we have nothing but praise to accord; and there are no qualifications to our wishes that it may have a long and prosperous career.

The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture. With an introduction by C. R. ASHBEЕ. (London: Edward Arnold.) Price 35s. net.—As the revival of art-craftsmanship extends, the demand among artists for works dealing with the technique of the crafts will increase. Mr. Ashbee has done good service in translating and printing Cellini's admirable treatise on precious metal work and sculpture. The numerous recipes and valuable technical hints with which they abound, even after an interval of nearly four centuries, are still of the highest value to craftsmen, and especially to those who aim at the mastership of their art. Mr. Ashbee, to our thinking, wisely warns his readers not to take too exalted an opinion of the artistic merits of Cellini's designs. He sums up his opinion by saying "he was a very first-rate craftsman, but a very second-rate artist." It is perhaps less necessary in these days than it might have been a few years ago to advise the young craftsman that, however indispensable it may be for him to take every advantage possible of the experience of others in the matter of technique, in the details of design he must work out his own salvation. By all means let the jeweller and worker in gold learn all that may be possible from the experience of the famous Florentine, but let them avoid the imitation of his, oftentimes, overcharged and chaotic ornament as they would the pest.

The Master Painters of Britain. Edited by GLEESON WHITE. Four volumes. (Edinburgh: T. C. and E. C. Jack.)—This work consists of a well-selected and admirably reproduced series of British paintings, commencing with examples by Hogarth, and terminating with Mr. Byam Shaw's *Love's Baubles*. Pictures by nearly one hundred and fifty representative painters are figured in its pages, and these include many excellent ones by Millais, Rossetti, Burne-Jones, and other of the Pre-Raphaelites, besides numerous plates after the work of more popular favourites. The many readers of the late Mr. Gleeson White's contributions to the literature of art will recognise how he

has followed the bent of his marked inclinations in his selection of the illustrations, and will not perhaps be inclined to feel aggrieved with him on that account. The historical and descriptive notes which accompany each illustration add much to the interest of the volumes, to turn over the leaves of which is a pleasant task, enabling one to revive the memory of many admired pictures, and to compare at one's ease the varied characteristics and individualities exhibited in the works of our greatest painters.

Jules II. By JULIAN KLACZKO. (Plon, Nourrit & Co., Publishers.)—M. Julian Klaczko, who was formerly an Austrian diplomatist, revives for us in this volume the spirit of Rome in the fifteenth and sixteenth centuries. His work is that of a learned historian and a genuine artist at the same time. He reveals to us step by step, through the strong personality of Julius the Second, the expansion of the Italian Renaissance, as seen in the works of Raphael, Bramante, and Michael Angelo, to whose honour—far more than to that of the great Pope in question—the book is dedicated. Unlike many another historian, rendered dull and prosaic by his subject-matter, M. Klaczko appears before us as a vivid evocator of the Past, inspired by the grandiose nature of his work, and revealing at every moment the most original aspects of the art and life of the sixteenth century. The ten illustrations adorning this volume, well chosen as they are, seem nevertheless inadequate, when one thinks of the infinite immensity of the art treasures produced during this sublime epoch.

Art Note-Book for Northern Italy. By D. R. M. (London: Simpkin, Marshall, Hamilton, Kent and Co.) Price 3s.—We wish we could speak well of this little book, which is arranged in convenient style, but it is so amateurish and fragmentary that it will be of little use to serious students. The style of the writer is either jerky or amazingly involved. Compression has been aimed at, with the result that the account of Michael Angelo is limited to less than eighteen lines. On the other hand, space is found for twenty hackneyed lines of Longfellow, which are most unnecessarily and inappropriately quoted. The idea of the Note-Book is not bad, but it is carried out in an unsatisfactory manner.

A Popular Handbook to the Tate Gallery. By EDWARD T. COOK. (London: Macmillan & Co. Limited.) Price 5s.—This is a companion volume to Mr. Cook's *Popular Handbook of the National Gallery*. In the introductory chapter an account is given of the origin and history of the Tate

Awards in "The Studio" Prize Competitions

Gallery together with some useful general remarks concerning the British School of Painting. The catalogue of pictures is arranged according to the numbers affixed to the frames, and a biographical notice of each painter is included in addition to concise notes describing the sentiment of the various paintings and sculptures. In order to assist visitors to the Gallery to find the works of some particular painter, an index list of all the artists is given with the titles of their works, while a second appendix provides a numerical index list of all the paintings, sculptures, and drawings in the Gallery. The labour and research entailed in the making of such a book as this must have been enormous, and the compiler may be unreservedly congratulated upon the production of a volume which should prove equally valuable as a guide-book and as a work of reference.

Glass-blowing and Working, for Amateurs, Experimentalists, and Technicians. By THOMAS BOLAS, F.C.S., F.I.C. (London: Dawbarn and Ward.)—This is a most interesting and practical manual upon a craft which offers no little fascination to the amateur, for glass-blowing is well within his domain, as Mr. Bolas shows; and if the designs he offers are not always impeccable as design, they point the way to good things. A glass pen, described on p. 185, promises to be useful, and we shall be glad to find it placed upon the market. The description of its merits contained in this volume will doubtless cause it to be manufactured for sale, and it should prove popular.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN IN COLOURS
FOR A CALENDAR.

(A XXXVIII.)

The FIRST PRIZE (*Five guineas*) is awarded to *Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

The SECOND PRIZE (*Three guineas*) to *Bel* (Isobel B. Williamson, 18 Ivenhoe Road, Liverpool).

Honourable mention is given to the following: *Corydon* (Walter P. Webster); *Tiempo* (Jean Mitchell); and *Tagus* (George Quested).

68

DESIGN FOR A SET OF FIRE-IRONS.
(A XL.)

The FIRST PRIZE (*Two guineas*) is awarded to *Lozenge* (Charles Jones, 2 Carlyle Road, Lozells, Birmingham).

The SECOND PRIZE (*One guinea*) to *Craft* (F. White, 19 Amott Road, East Dulwich, S.E.).

Honourable mention is given to the following:—*Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham); *First Attempt* (Alexander Forrest, Mosset Place, Forres, N.B.); *Un Anglais* (Allan M. Young, 135 Kennington Road, S.E.); *the above are illustrated*; *Horty* (F. C. Davies); *Grenab* (Frank Lansdown); *Euelpis* (J. Bernard Morrall); *Mabs* (C. Jaques Housez); *Tramp* (David Veazey); and *Yhoirdis* (Eva Bundy).

DESIGN FOR A BOOK-COVER.
(B XXXVIII.)

In this competition the name of the competitor, *Tip* (Cordelia Phillimore, c/o Gen. Hunt, Sid Abbey, Sidmouth), whose design was illustrated in the August number, was inadvertently omitted.

SHAKESPERIAN ILLUSTRATION.
(B XXXIX.)

The FIRST PRIZE (*One guinea*) is awarded to *Jill* (Ethel Sowels, The Rookery, Thetford, Norfolk).

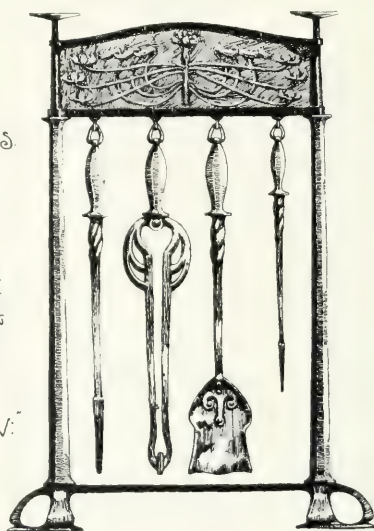
(Continued page 72.)

DESIGN
FOR A
SET OF
FIRE-IRONS.

SCALE
2 1/2" = 1 FT

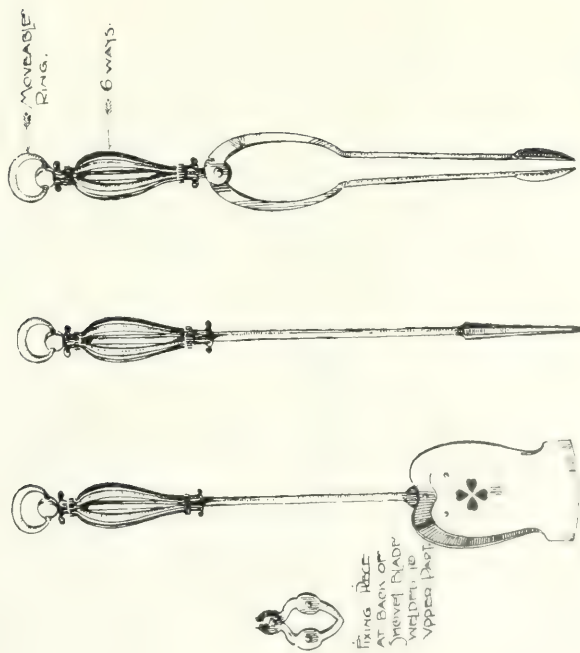
FRAME OF
WROUGHT-IRON
WITH NAIL-
ARMED COP-
PER PANEL
& CROU-
CHING
BRACHETS
FIRE-IRONS
OF STEEL

"CURLEW"



HON. MENTION (COMP. A. XL.)

"CURLEW"



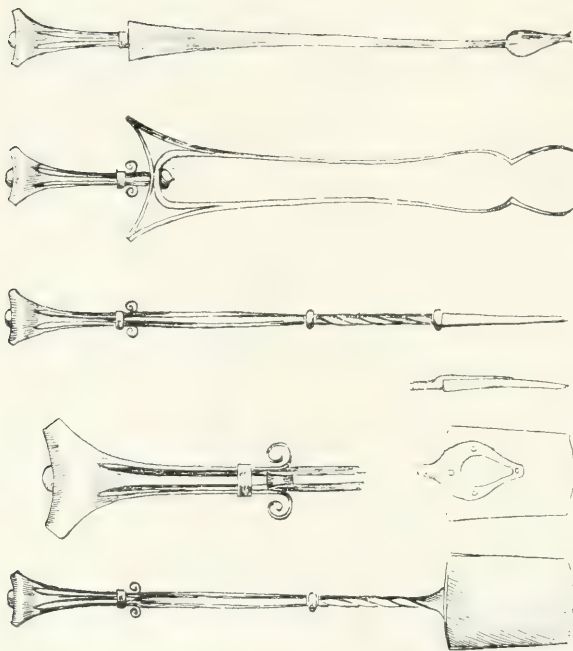
"LOZENGE."

FIRST PRIZE

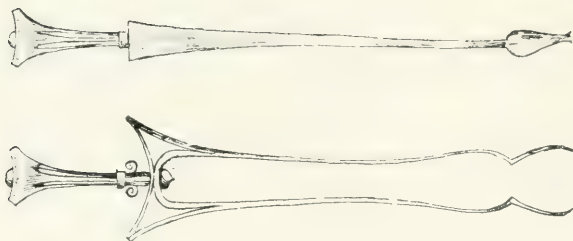


DESIGNS FOR FIRE-IRONS (COMPETITION A XL.)

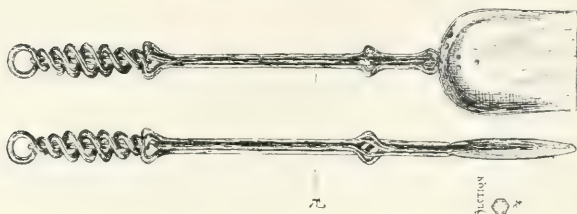
DESIGNS FOR FIRE-IRONS (COMPETITION A XL.)



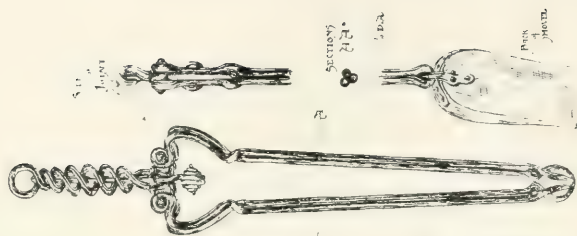
IRON, MEXICO



IRON, ENGLAND



IRON, MEXICO



"FIRST ATTEMPT"



SKETCH FOR ILLUSTRATION OF
SCENE IN "HAMLET" BY "JILL"
(COMPETITION B XXXIX.)

Awards in "The Studio" Prize Competitions



WOODLAND SCENE BY "CHAT NOIR"

FIRST PRIZE (COMPETITION C XXIV.)

The SECOND PRIZE (*Half-a-guinea*) to *Berangere* (Victor Lhuer, 23 Quai de la Tournelle, Paris).

Honourable mention is given to the following :—*Celt* (Gertrude Brodie); *Chat Noir* (A. Leete); *Curlew* (Lennox G. Bird); *Isca* (Ethel Larcombe); *Pan* (Fred. H. Ball); and *Vayu* (Louie Spiers).

WOODLAND SCENE.

(C XXIV.)

The FIRST PRIZE (*One guinea*) is awarded to *Chat Noir* (A. Leete, 7 St. Augustine's Parade, Bristol).

The SECOND PRIZE (*Half-a-guinea*) to *Wimblecom* (Ernest E. Briscoe, 58 Fernlea Road, Balham, S.W.).

Honourable mention is given to *Gollywog* (H.

Holder); *Holly* (Mrs. Wade Caulfield); and *Vayu* (Louie Spiers).

STUDY OF POULTRY (LIVING).

(D XXIII.)

The FIRST PRIZE (*One guinea*) is awarded to *Town Farm* (Henry G. Coventry, 24 Bolingbroke Grove, Wandsworth Common, S.W.)

The SECOND PRIZE (*Half-a-guinea*) to *Derbyshire* (C. F. Inston, 25 South John Street, Liverpool).

Honourable mention is given to the following :—*Cackle* (W. Northwood); *Falcon* (Hugh Price); *Fram* (Miss M. E. Hamilton); *Lyncombe* (Walter Rossiter); *Phil* (Ernest W. Philpott); *Rienzi* (Harry Wanless); *Thorpe* (Mrs. E. G. Hobley); and *Waif* (Miss V. Bernard).

Awards in "The Studio" Prize Competitions



STUDY OF POULTRY BY "TOWN FARM"

FIRST PRIZE (COMP. D XXIII.)



STUDY OF POULTRY BY "DERBYSHIRE"

SECOND PRIZE (COMP. D XXIII.)

The Lay Figure

THE LAY FIGURE.

"I HAVE been visiting old cities," said the Journalist, "and my heart is filled with sorrow at the works therein of the new men."

"I presume," remarked the Critic, "that your pocket also is filled with the copy you have made out of their sins."

"To some extent, I admit," replied the Journalist. "We are all tradesmen, even the most artistic. But in the retirement of one's leisure moments, one may be permitted for a change to consume a thought, instead of selling it. And what I wanted to mourn over was the terrible sense of incongruity shown by the present generation. They never look where they are building. And so the modern iron girder-framed contract-built erection, with its veneer of terra cotta and brick, and its bedizement of glazed tiles and gilt iron, is remorselessly set up side by side with one of those beautiful old houses that ought—as in Belgium—to be guarded and watched over by the Government."

"You are right," the Painter remarked; "it is unpardonable; and another phase of the same disease is to be found in churches, especially those of importance, such as cathedrals. I mean the modern monument. Only too often is there a complete absence of sympathy, so to speak, between the memorial to some dead man of note, and its immediate surroundings. An effigy of glittering white marble on an altar-tomb of imitation Italian Renaissance work does not rest peacefully within the sober grey stone walls of an Early English transept. It produces a sense of cheapness, very often quite undesired."

"Yet," said the Lay Figure, "there are difficulties. Would you relapse into mere imitation in order to keep your records?"

"Or," the Critic remarked with a pleasant smile, "are you going to try to impose a limit of so many years, within which alone shall new buildings be allowed in a street containing old ones, or new tombs in a church that dates back more than a generation or so? You are entirely unpractical, and ought to devote yourselves to writing and painting pictures. Thinking, happily, is not an art."

"Moreover," the Minor Poet added, "these things must be so. Surely the jewel loses little by the banality of its setting."

"My idea," retorted the Painter, "tended rather in the direction of the banality, as you call it, of the jewel."

"Well," replied the Minor Poet, "everything must have a beginning. You have the new art springing up side by side with the old until time blends them into harmony."

"That is very pretty—and partly true," the Journalist meditated. "But time isn't going to worry about the modern jerry-built business premises, except to clear them out at short notice, when they become obsolete, and set up others like unto them, only more so."

"You do not think, then," said the Lay Figure, "that we are providing anything but public buildings for the admiration of the antiquarians and consumption of the Goths of future ages?"

"Hardly anything, I think, in our cities," was the reply. "The detached private house of the suburbs is the most characteristic and most successful product of Victorian architecture. Where these are built—as to do them justice I believe they generally are—of good material, they will age and weather into very beautiful buildings—of that kind which is likely to be always popular so long as we retain the domestic qualities of the nation."

"But what is it that you are complaining of?" interjected the Critic. "All this is interesting. I can understand the point of view of the Painter who naturally objects to new tombs in old cathedrals. But do you want to abolish the old houses in the new cities, or what?"

"Well, I admit the difficulty," replied the Journalist. "For one thing I would like to see all old buildings of importance registered by a Government authority as national monuments. This should make it impossible for any one to knock them about indiscriminately. I fear the new shops must be suffered sadly. There is no remedy."

"Yet," meditated the Lay Figure, "there may be hardly the need for it that you think. When one visits a foreign country for the first time, one is generally struck by the harmony—a harmony covering all styles and periods—which the architecture of a town displays when viewed as a whole. I have sometimes felt a suspicion of something of the same sort in our British cities, when returning to their grateful dinginess after a long absence. We are hardly far enough away from our age to criticise it; or from our country to tell how it looks. But the old places must be looked after; and it would be a really valuable institution if we could have a Society for the Education of Deans and Chapters in Elementary Taste. The tombs they erect or allow to be erected are driving away all the ghosts."

THE LAY FIGURE.



"LÉVITE D'EPHRAÏM"
FROM THE STUDY IN OILS BY
JEAN JACQUES HENNER



THE WORK OF JEAN JACQUES HENNER. BY FREDERIC LEES.

THERE was born of humble peasant parents in 1829 at Bernwiller, a small village in Alsace, in the Arrondissement of Belfort, a boy who, when he had reached the age at which children generally show signs of an intelligent awakening of the faculties, was ever busy with a pencil. It appeared to be as necessary for him to draw his rude figures as to eat or to sleep; to be perfectly happy and contented with the good people of Bernwiller, he must feel a pencil between his fingers and have some image before his eyes or in his brain to represent upon paper.

Little Jean Jacques Henner was placed under the care of M. Charles Gontzwiller, a drawing-master at the Altkirch College, two miles from Bernwiller. M. Gontzwiller has told us in his "Souvenirs of Alsace" of his pupil's early life, how "he joyfully walked, his satchel upon his back, the rather long distance which separated the village from the school." "But, so as not to tire him needlessly," continues the author of that most charming book, "his parents boarded him with a baker named Landwerlin, who wore a green coat (after the fashion of the French) and short breeches, and whose excellent wife dressed herself in Louis XV. style: bodice and skirt of shot silk, silk gloves reaching to the elbow, small embroidered velvet bonnet covered with little gold sequins, which forms the hebdomadal headdress of well-to-do Alsatian women and which are to be seen nowadays only in museums. Little Henner became the spoilt child of these two good old people, whose patriarchal life calls to mind that of Darby and Joan." After the death of his father, young Henner left Altkirch for Strasburg, where he learnt the first elements of painting. When he had

made a certain amount of progress he left there for Paris to enter Drolling's studio, which he had to leave, however, after a certain time, being unable, possessed as he was of little money save what his mother had given him and a subvention from the Conseil-général of the Haut-Rhin, to pay for his tuition. He returned to his native place, and up to the time of his mother's death in 1857 painted portraits of the people in the district for whatever he could get for his work, very much in the same way that Turner did landscapes in the neighbourhood of Bushy for half-a-crown and his supper.

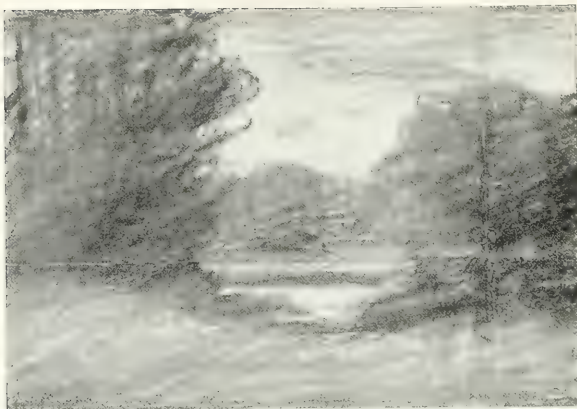
The death of his mother broke any ties which bound the young painter to his birthplace, so, leaving for Paris, he entered the École des Beaux-Arts. While working there from the living model he did a considerable amount of copying in the Louvre, where the works of Giorgione and Rembrandt in particular had an attraction for him. But he did not long remain at the École. He entered M. Cabat's studio. And when in 1858 the subject for the picture for the Prix de Rome was *Adam and Eve Finding the Body of Abel*, we find him entering the competi-



STUDY

BY J. J. HENNER

Jean Jacques Henner



STUDY

BY J. J. HENNER

tion and with very little difficulty carrying off the prize, as had been predicted by Horace Vernet, the manager of the then École des Beaux-Arts, who saw how particularly suited was the religious subject in question for the special talent of the young painter.

Henner went to Rome in the autumn of 1858, and remained there until 1864 in company with several others — Jules Lefebvre and Benjamin Ulmann among the number — some of whom were destined, like himself, to become celebrated artists in after life. This Italian period was of great importance in Henner's art education. He was already preoccupied with the grandeur of art, with respect for his calling; he was dreaming during those visits to Naples of painting great pictures, and he did actually paint a fine, if not a great, picture—his *Suzanne au Bain*, now in the Luxembourg Gallery, which was sent to the 1865 Salon. He had an eye for nothing but beautiful objects which he could depict upon canvas. "Figurez-vous ces villages si pittoresques," he writes to his old drawing-master, M. Gontzwiller, "où vieilles femmes, jeunes filles, enfants et tous semblent être faits pour être peints. Les plus gracieuses d'entre ces femmes (et elles se connaissent en pittoresque) viennent vers nous quand elles nous voient arriver avec nos boîtes à couleurs et nous disent: '*Signor, signor*, voulez-vous faire mon portrait?'"

Young Henner wrote quite a number of letters to M. Gontzwiller, who has published some of them in his book, "Le Musée de Colmar-Martin Schongauer and his School," in the form of notes,

and these letters are of infinite value to the biographer of this artist's life. Many are the subjects upon which he touches, as, for instance, the Venetian school of colourists, for whom, thus early in his career, he had a great love. Formerly, he says in the letter in question, he believed the effect could be obtained by the contrast of black and white, and he exclaims: "If you only knew how all the studies which I did before going to Venice, those even which I did at the commencement of the journey, are earthy and leaden! It is only

really at Venice that I have been struck with all the resources of the palette of this school of colourists." And in the same letter he tells what nights and days of discouragement he has had, and how M. Flandrin has told him that this is necessary. "Sometimes I pass charming moments with him," he says, referring to the painter. "He often comes to see me in my studio. He is excellent towards me. It is a real pleasure and a piece of good fortune to be able to approach this



STUDY

BY J. J. HENNER



"LA LISEUSE," BY
JEAN JACQUES HENNER

(C. Fyns, Jr., M.M. Brown, Cincinnati, O.)



"LE CHRIST MORT"
BY JEAN JACQUES HENNER

(Copyright, Braun, Clement et Cie.)

Jean Jacques Henner

illustrious painter and to profit by the splendid lessons which issue from his mouth."

In looking back to those days of study in Italy one is struck with the steady progress which M. Henner made in his art. The criticism passed by authoritative writers on art from 1860 onwards, on his pictures sent from Rome, makes interesting reading nowadays. With the exception of two of these works, *Baigneuse endormi* and *Suzanne au Bain*, his very early work was not highly spoken of, owing to a certain *mollesse* characteristic of the work of most young men who are feeling their way. Notwithstanding this his work commenced to attract much attention, and upon his return to Paris from Rome it was considered of sufficient merit to be given a good place at the annual exhibitions.

In 1867 we find him mentioned side by side with ancient or contemporary masters whose works are engraved and published by Goupil. He had commenced to paint those beautiful nude female forms for which he is now deservedly famous, and he was quickly making a reputation for himself as a portrait-painter. The fine *Biblis* was exhibited at the Salon in 1867; there was a striking portrait in the exhibition for the following year, and in the 1869 Salon was a study entitled *Une Femme Couchée*, a picture of a nude woman stretched upon a divan covered with black cloth, which was distinguished by the delicacy of its drawing. As it would be superfluous to mention all the works which this painter has done since those early days, I propose to mention a selection only, the most important, which have been exhibited down to last year, when he was accorded the *médaille d'honneur* for his *Lévi d'Ephraïm*, the study for which has been reproduced in colour by permission of the artist to accompany these words. Those works include *Idylle*, 1872, a picture of great charm representing two nude figures, one sitting near a fountain, the other upright at the foot of a tree playing a flute; *Le Magdeleine*, 1878, the best work of the year; *Le Christ Mort*, 1879; *Saint Jérôme dans le Désert* and *La Source*, 1881; *Jeune Religieuse* and *La Liseuse*, 1883, the year in which Mr. Whistler exhibited the portrait of his mother; *Fabiola* and *La Madeleine*, 1885; *Salomé*, 1887; *Portrait de Marc Miclos* and *Mélancoïlie*, 1890. And to this representative list of works I would add the portrait of himself which he painted in 1875, and which is now to be seen in the Uffizi at Florence.

Passing in review Henner's best works one after the other, we notice that he has rarely painted any picture which is more than a study. But what

admirable studies his pictures are! In his *Idylles* he reminds us of Giorgione of the *Concert Champêtre*, revealing himself an excellent colourist and so correct a draughtsman that, as M. Sully Prudhomme, the poet, has said, "devant une figure de ce peintre on pourrait prendre un pain de glaise et la copier en relief tout entière sans y rencontrer la moindre lacune de modèle." He delights to paint that late hour of the day when the green of the trees has taken the appearance of black and the flesh becomes white, when everything expresses calm and poetry. His flesh painting, by-the-bye, is always good, and when I say that he advises students to study the work of Velasquez and Titian it will be understood where he has learnt that part of his art.

At the great Morgan sale in New York in 1866, two small *Nymphes* by M. Henner sold for 11,000 francs and 16,000 francs, and *Fabiola* fetched 21,500 francs. *La Source* was wanted by two bidders. One of them, Mr. Gibson, owner of a fine gallery at Philadelphia, said after the sale that he would have given some thousands of dollars more than he had bid for the picture, but he knew his rival intended to have the work at all cost. The picture fetched 53,000 francs, and was purchased, if I remember rightly, either by Mr. Smith, manager of a Montreal bank, or by Mr. Crocker, the well-known Californian millionaire.



STUDY

BY J. J. HENNER

"LA MADELEINE"
FROM THE OIL-PAINTING BY
JEAN JACQUES HENNER

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LEAVES FROM THE SKETCH-BOOK OF FRANK L. EMANUEL



THE clever artist, leaves from whose sketch-book are here illustrated, is well known to readers of *THE STUDIO*, and needs no formal introduction here. Rouen has probably been painted and sketched and described more than almost any other city in France or elsewhere, yet the great variety of charming motives that it offers to painters seldom fails to supply fresh inspirations. Beauty of form and light and shade being even more noticeable than beauty of colour, the grand old city has endless attractions for the black-and-white artist. The churches and public buildings will, no doubt, remain intact for the enchantment of many a future generation, but those who wish to note the old-time domestic architecture should record their impressions with as little delay as possible, for the fine romantic houses, faced with timber and slates and enriched with carving, are fast disappearing before the pickaxe of the advocates of "betterment."



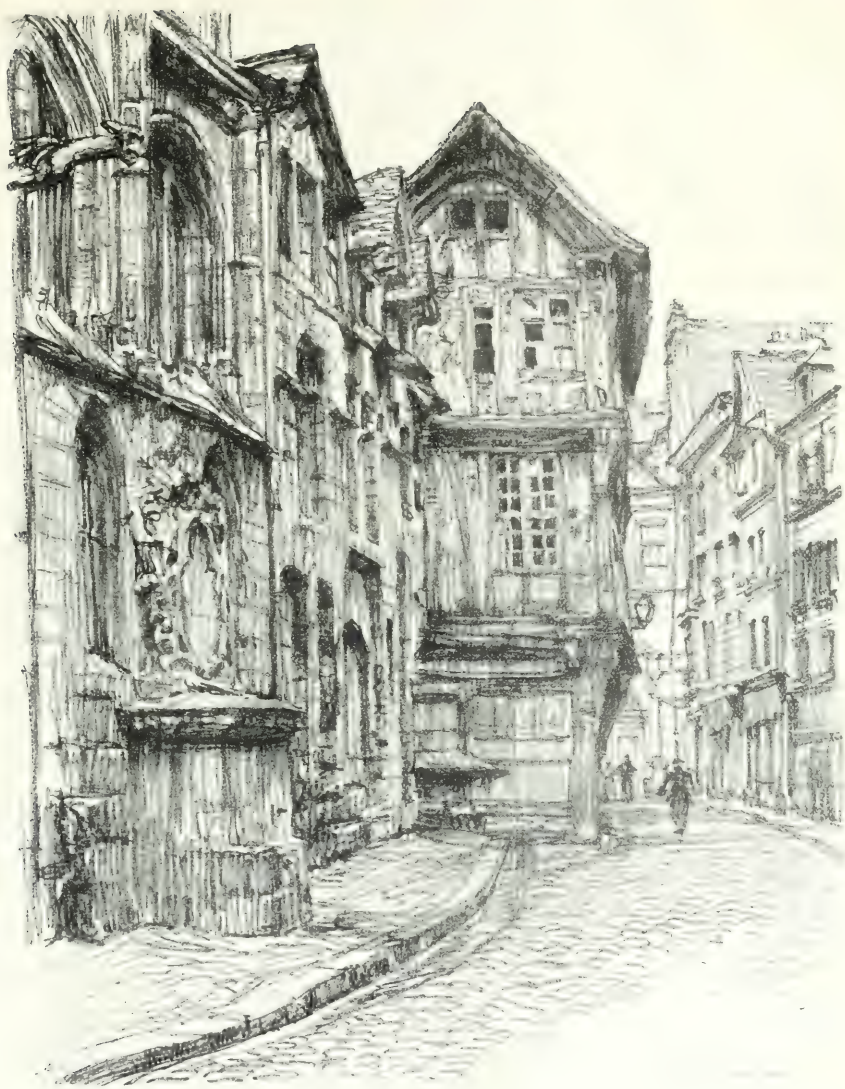
La Rue de l'Épicerie, Rouen



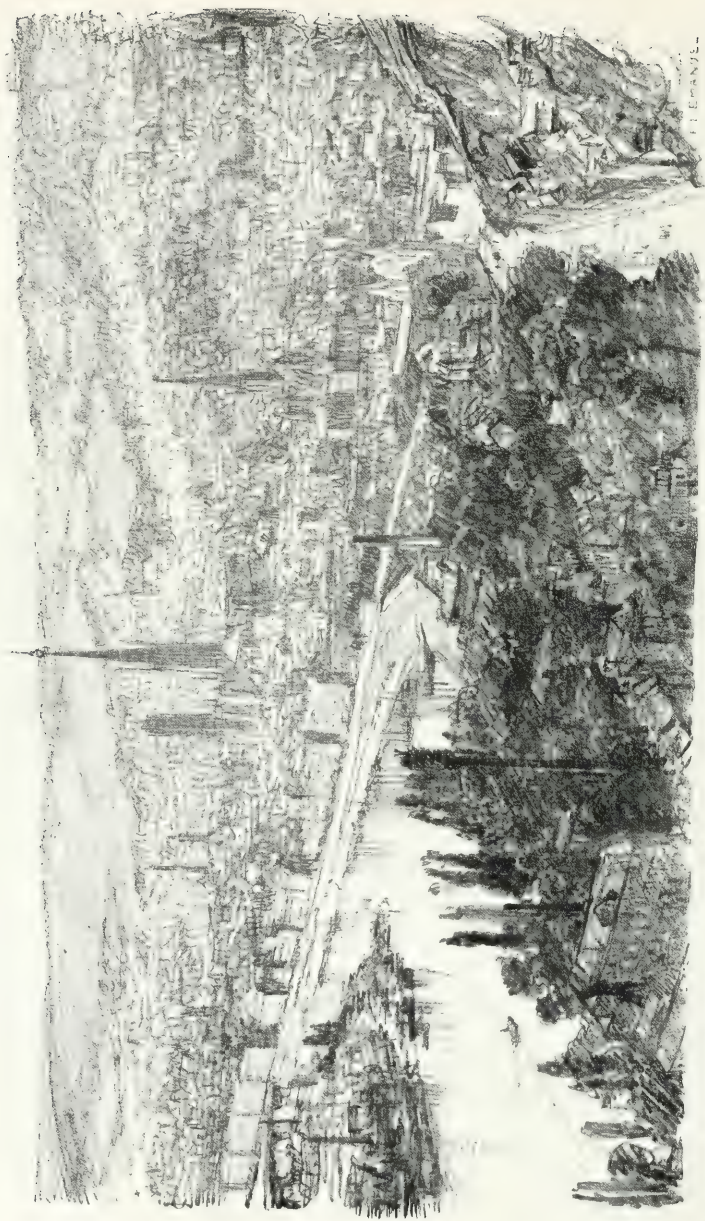
La Rue St. Romain, Rouen



Behind the Church of St. Maclou, Rouen



La Rue St. Romain, Rouen



Rouen from the Montagne Sainte-Catherine

Artists' Treasures

ARTISTS' TREASURES. No. 1. —MR. E. A. WATERLOW'S COLLECTION. BY A. L. BALDRY.

AMONG all the pursuits of the modern man there is none which reveals so plainly his individual preferences and personal taste as his ambition to surround himself with artistic objects. The desire to possess works of art is almost universal. In some form or other it influences every civilised being, and to a greater or less degree it governs all classes of society. But at the same time the manner in which it is expressed varies surprisingly. Some men collect on a regular system, and aim at something like a complete representation of one particular class of art effort. Their choice is subject to almost scientific rules, carefully limited, and narrowed by a rigid specialism into a groove

that allows no change or direction. Others range over a wider field, striving to summarise the art of many schools and caring little for congruity of idea so long as they can boast of the possession of works by artists of note and popularity. A few only make their collecting a reflection of a true æsthetic belief, and steer a middle course between specialism and incoherence. They are guided by personal taste, by a desire to possess those things that have artistic excellence of a rare type; and they set more store by beauty of result in the works they choose than by the fact that these works illustrate the achievement of famous craftsmen.

Of this last class of collectors perhaps the best instances are to be found among artists themselves. Many of the men who follow art as a profession take a keen pleasure in the acquisition of the productions of their fellow-workers, and are enthusiastically interested in every kind of art that expresses



THE HALL IN MR. E. A. WATERLOW'S HOUSE

Artists' Treasures



"THE HEATH"

BY E. F. BREWINALL

a sincere and intelligent understanding of sound principles. They collect with no idea of gaining a reflected glory from the splendour of the treasures that they may mass together, and without any intention of posing as liberal patrons with a mission to encourage the younger men. Their desire is rather to have about them examples of good work, things that they, with their expert knowledge of technical practice, recognise as revelations of more than ordinary enlightenment and as records of skill that is definitely out of the beaten track. Such possessions appeal to them quite as much as object lessons, as they do by reason of the charm that attaches to all happy statements of a brilliant aesthetic conviction.

For this reason an artist's collection will generally be found to consist of things that other artists have done to please themselves, of instances of successful experiment, or of records of fortunate conceptions set down in that significant shorthand which the worker uses to make intelligible the ideas that seem to him to be worthy of preservation. The artist has a preference for sketches, for the notes that record the birth of a great idea or those earlier stages in its evolution which retain its first freshness as yet untainted by any labour to make its

meaning obvious to the unprofessional intelligence. Slightness of execution or absence of mere surface elaboration do not strike him as deficiencies in a work of art, or as making less valuable the avowal of an artistic creed; if anything, they enhance in his eyes the charm of each example, for they are to him proofs indisputable that he has before him the outspoken record of a faith that has not been weakened by any concessions to the unbeliever. Whatever may be the manner in which these things find their way into an artist's house—whether he buys them, or acquires them by exchange with his friends, or receives them as gifts—the result is almost always the same, that he is surrounded by art that is pure and unaffected. The fact that in such a gathering the exhibition picture rarely appears is scarcely accidental; it is really a piece of evidence that goes far to prove how much more the worker enjoys the moments of freedom in which he need strive only to satisfy himself than those longer periods of labour in which he is preparing what the public demands of him.

A very excellent idea of the general principle by which artists are influenced in their choice of the works of art that they find pleasure in possessing may be obtained from an examination of such a

Artists' Treasures

collection as that of Mr. E. A. Waterlow, A.R.A. His walls are hung with paintings and drawings that have been plainly selected with no little care, and yet, at the same time, without any prejudice in favour of any one class of production.

He has ranged about with true catholicity, and has impartially recognised the merit of men who represent very different standpoints in artistic expression. Equal prominence is given to figure pictures, portraits, and landscapes, to oil paintings, water-colours, and drawings in chalk or pen and ink, and the only thing that is common to them all is a touch of inspiration which suggests that in each example the mind and hand of the executant have been in perfect accord, and no hesitation as to what he wished to set down has hampered him in the revelation of his real self. The art is all spontaneous and sincere throughout, as frank in its intention as it is direct in its technical accomplishment, and no discordant note of affectation mars its complete agreement.

Among the most interesting of all Mr. Waterlow's possessions are the sketches by G. J. Pinwell. Of these there are four or five, mostly slight notes for pictures or rapid records of incidents in modern life. The most important is the oil sketch, *The Enchanted Prince*, an excellent instance of his imaginative treatment of a romantic subject. It is notable especially for its strength and decision, and for the sense of character in the freely-handled figures. The pose of the girl who sits in the fork of the tree and listens carelessly to the talk of the not very prepossessing prince is most happily rendered, and there is a curious amount of dramatic suggestion in the composition of the group. The same dramatic quality makes impressive another sketch, *A Danish Legend*, a hasty but yet perfectly assured first rub in of an ambitious picture. Prominent in the foreground is the figure of a girl seated on a rock beside a pool shaded by trees, and leaning over her is a knight in armour with a shield slung on his back and flowers wreathed



"GIRLS NOTHING"

BY E. A. WATERLOW, A.R.A.

Artists' Treasures

round his helmet. Beyond the figures a swan is swimming on the pool, and the background is a moonlit sky. No colour is introduced, the design is carried out in a monochrome of warm brown, yet the hint of atmospheric effect and of the mystery of twilight is curiously correct. A little composition of two figures, *Paolo and Francesca*, is also of real interest, and is worthy of remark as well on account of its coincidence of general design with the *Orpheus and Eurydice* of Mr. G. F. Watts. In the *London Garden* the faculty which Pinwell possessed for recording with few touches and absolute economy of labour the salient features of his subject is especially well illustrated. The motive of the sketch is trivial enough, but its exactness of observation is beyond question.

More detailed than the Pinwell sketches, but yet agreeable in their ready directness, are such little pictures as *Surprised* by Mr. Seymour Lucas, and *The Heath* by Mr. E. F. Brewtnall. Mr. Seymour Lucas has dealt with one of those scenes from the domestic life of bygone centuries that he understands so well—a *tête-à-tête* between two

young people interrupted by the appearance of an unwelcome parent—and has painted it with commendable vivacity and enjoyment of the point of the story. Mr. Brewtnall has set himself, as he is apt to do, to depict the turmoil of nature and the effective contrasts of a vehement atmospheric effect. *The Heath* is really a study of stormy sunset, with wild windy clouds hurrying across the sky and dark trees swaying in the breeze. A small figure of a traveller on a white horse riding along the road that winds over the moor helps to make effective the sentiment of the whole design. A fairer aspect of nature is given by Mr. G. H. Boughton in his *Girls Nutting*, a fresh sunny landscape touched with the warm tints of early autumn, and delightfully delicate in its gentle harmony of colour; or in the little water-colours by Mr. J. Aumonier, and the late G. P. Boyce, which are included among Mr. Waterlow's treasures. Mr. F. G. Cotman, however, like Mr. Brewtnall, enjoys stronger fare. There is a *Sunset* by him that is of amazing force, a study of dark clouds half veiling a flaming sky which is reflected below



STUDIES

BY LORD LEIGHTON, P.R.A.

"PORTRAIT OF E. A. WATERLOW, ESQ., A.R.A."

FROM THE OIL-PAINTING BY

SIR L. ALMA TADEMA, R.A.







ILLUSTRATION FOR "SHE
STOOPS TO CONQUER"
BY E. A. ABBEY, R.A.

1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 16

Artists' Treasures



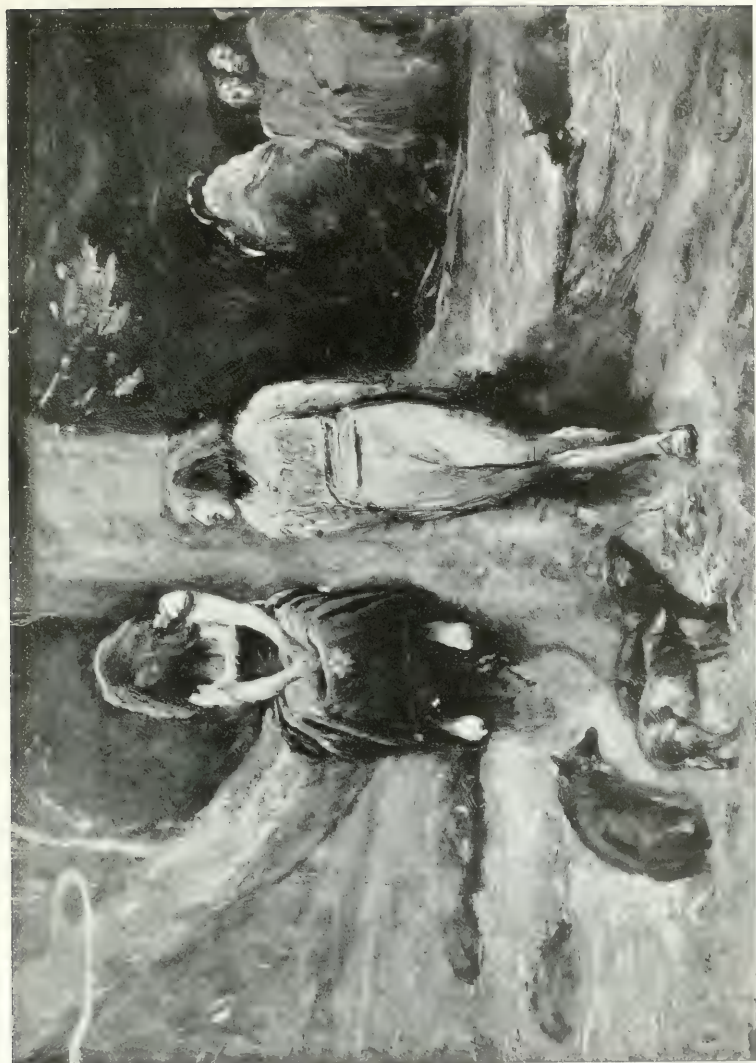
"SURPRISED"

BY J. SEYMOUR LUCAS, R.A.



"A DANISH LEGEND"

BY G. J. PINWELL



"THE ENCHANTED PRINCE"
BY G. J. PINWELL

in the water of a river running between high banks. The effect is one calculated to tax to the uttermost the energies of the painter, and yet it is well fitted for pictorial representation by its gorgeousness of colour and deep mystery of tone.

With these more fully stated avowals of artistic belief are associated a number of notes that are quite appropriately placed in the house of an artist who is himself a close student of nature, such examples as the studies of cloud forms by Vicat Cole, the vivacious *Study of Vessels at Sea* by Mr. Edwin Hayes, the exquisite grey sketch, *A Dutch River*, by Mr. W. L. Wyllie, the study for *The Cast Shoe* by George Mason, or the frame of four little colour blots which represent delightfully the dainty capacity of Mr. Lionel Smythe. Of the same order are Mr. R. W. Allan's *Kirkwall*, with its breezy strength and richness of colour, the low-toned cottage interior, *A Girl Knitting, Newlyn*, by Mr. W. C. Symons, and the romantic composition, fine in style and unhesitating in touch, by John Varley.

Mr. Waterlow has gathered together quite an array of portraits of various members of his family. His own portrait, painted by Sir Laurence Alma-Tadema, is one of the best efforts ever made by that able artist in a branch of art that he has followed with much success. It is commendable especially for its vivid realisation of the character of the sitter, and for the easy unconvention of the pose; but it is also noteworthy for its merit as a piece of texture painting and on account of its freshness and brilliancy of colour. Of excellent quality, too, are the portraits of Mr. Waterlow's mother by Mr. Arthur Hacker, of his wife by Mr. W. Holyoake, and of one of his daughters by Mr. A. S. Cope; and in the drawings in red chalk of Miss Elsa Waterlow by Miss M. MacDonald, and in pastel of Miss Phyllis Waterlow by Mrs. Adrian Stokes, there is real charm of manner as well as evidence of artistic capacity beyond the average.

But of all the portraits the most delightful, and the most persuasive by its beauty of treatment and exquisite appreciation of character, is the full-length of Miss Phyllis Waterlow by Mr. J. W. Waterhouse. It has all that perfect refinement of style and sincerity of feeling which make his pictures incomparable among modern canvases, but it is marked also by a sense of the grace and delicacy of childhood and by a knowledge of youthful individuality that hardly any other painter of our times can be said to possess. Not the least of the merits of the picture is its perfect simplicity; the reticence with which the whole scheme has been



PORTRAIT OF MISS PHYLLIS WATERLOW BY J. W. WATERHOUSE, R.A.

Artists' Treasures



"FOOTBALL." DECORATIVE PANEL

BY E. BUCKMAN

carried out, the absence of accessory detail, and the use of quiet and subdued colour, make the whole result admirably dainty and yet completely dignified. The demure little figure, in her long white dress falling in straight folds to her feet, stands

against a background of dark blue drapery. Her pose is absolutely without affectation, and her expression utterly without self-consciousness; she is simply childlike, and her graces are those of Nature herself. The picture can, without any exaggeration



STUDY OF A GIRL'S HEAD IN PASTEL

BY E. R. HUGHES

Arts and Crafts

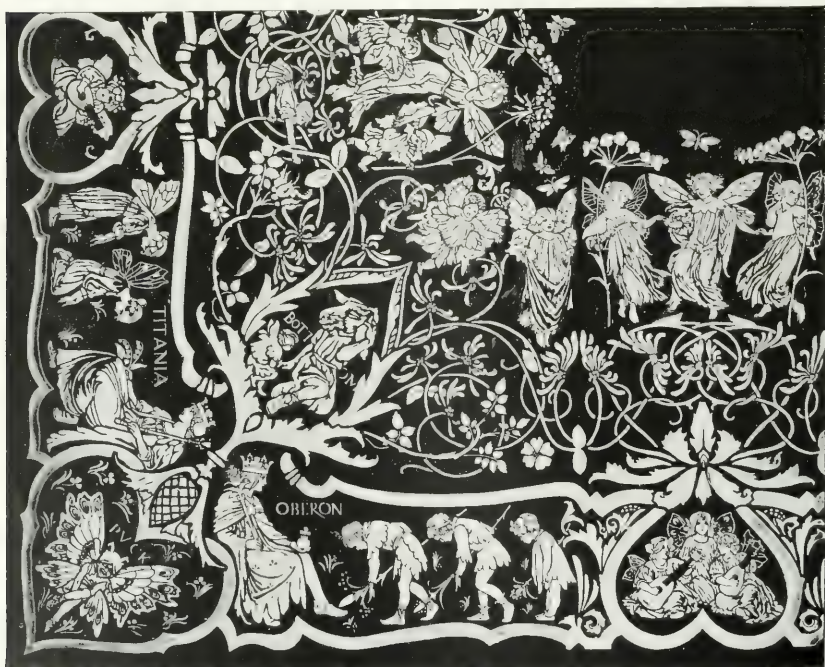
of praise, be called a masterpiece, and if it has a rival it is only among the best canvases of such an inspired painter of children as Sir John Millais.

This list of excellent works by no means records the full extent of Mr. Waterlow's collection. He has many other admirable things, the pastel drawing of a girl's head by Mr. E. R. Hughes, for instance, studies by Mr. John Parker, Mr. Seymour Lucas, and H. S. Marks, and drawings in black-and-white, and designs, among which are conspicuous a typical piece of humour by Charles Keene, a pen-and-ink drawing by Mr. E. A. Abbey, one of the series executed by him to illustrate *She Stoops to Conquer*, a decorative composition of youths playing football by Mr. E. Buckman, and some figure studies in black-and-white chalk on brown paper by Lord Leighton. Nor has he confined himself to pictures and drawings only. A bronze bust by Mr. Onslow Ford, and another, of Lord Leighton, by Mr. Thomas Brock, stand in his drawing-room; and hanging in the picturesque entrance-hall of his attractive house is one of those bronze panels, a

draped female in low relief, which show so well the sound sense of decoration and thorough knowledge of craftsmanship possessed by Mr. G. J. Frampton. But whatever may be the form of art practice illustrated in these various works, there is common to them all the same atmosphere of aesthetic sincerity. They show by their pleasant congruity with what care they have been selected, and by their general level and their uniform artistic excellence they bear evidence to the soundness of the principle on which they have been brought together.

BRITISH DECORATIVE ART IN 1899, AND THE ARTS AND CRAFTS EXHIBITION. PART II.

AMONG the best things produced this year are three works by R. Anning Bell, a panel in coloured relief representing *Music and Dancing*, a triptych in painted plaster of the Good Shepherd and two adoring angels, and a cartoon for a double-light



DESIGN FOR A DAMASK TABLE-CLOTH
(Messrs. John Wilson's Successors, Manufacturers)

BY R. ANNING BELL.



TRIPTYCH IN PAINTED PLASTER
BY R. ANNING BELL



"MUSIC AND DANCING"
COLOURED RELIEF, BY
R. ANNING BELL.

Arts and Crafts

of the lead lines, both upright and horizontal. We see no room for criticism anywhere.

The panel of *Music and Dancing* is not new to us; it is fortunately conceived and admirably executed, though some may think that the drapery falling over the knees of the seated musician drops into hard folds too much like those of the curtain behind. But the design is excellent, the general sentiment true and individual. It is, however, in his triptych that Mr. Anning Bell has achieved his most noteworthy success. The figure of Christ has a restrained pathos and impressiveness, and there is thought and originality in the decorative treatment of the thorned bush growing into a cross. As to the kneeling angels in the wing panels, they are lovely alike in form and colour, for Mr. Bell is among the few artists in England who understand how plaster should be treated when coloured. Students should study his method, comparing it with that of other craftsmen whose painted plaster is often not flat enough in relief to be very successful work of its kind. When the relief is not flat, as it is always in the work of Mr. Anning Bell, the modelling commonly looks lumpish and the colouring aggressive.

On turning to the work of Mr. Alexander Fisher, to whose initiative the art of enamelling in this country has long owed so much, it is pleasant to note that the colour is as gemlike as we expect it to be, and that the artist is gaining in breadth and simplicity of style. He is still greatly attracted by mystical and religious subjects, as the silver cross here illustrated bears pleasing witness. The subject of the picture in enamel is a glorification of Christ, who rises heavenward in a glory of brilliant light, while those who pretend to follow Him fall



CARTOON FOR STAINED GLASS
BY R. ANNING BELL

window. This cartoon is exquisitely modern in its tender refinement of style, yet a pleasant touch of the *more* ages of faith comes back to us when we study the unaffected ingenuousness of the little boys and the beautiful angels. From a technical point of view attention may be drawn to the skilful and uncommon use that the artist has made



ENAMEL FOR OVERMANTLE, WITH ENAMEL

BY ALEXANDER FISHER

Arts and Crafts

asleep. The chased cross itself is full of symbolism, which he who runs may read, and it will be noticed that Mr. Fisher knows how to make his symbolic ornament unobtrusively decorative. Perhaps the base of the cross invites criticism as being somewhat bald and heavy, though this may be a question of opinion. A certain heaviness, too, seems to be unnecessary in another fine piece of work here illustrated, namely, the overmantel in wood and steel, with a charming enamel inspired by "La Rosa Mystica." It is fair to add, however, that this seeming defect will not be felt when the overmantel is seen *in situ*. It is impossible justly to criticise it away from the surroundings for which it was designed and executed. For the rest, Mr.

Fisher's work is usually thorough, thoughtful, and refined, and he has now in hand several pieces which carry his art to a higher level of achievement than it has yet reached.

To every one who has followed with interest the record of Mr. Brangwyn's progress as a painter, it will be clear that his appearance in the domain of the applied arts was a fortunate event, for he has always shown in his paintings a strong and original gift for decorative form and balance. We need originality more than anything else in modern decoration, and Mr. Brangwyn has always had courage enough to encounter the hard, ill-considered criticisms with which the new and individual in art is invariably received at first. We may believe, then, that he



ELECTRIC BRACKET IN STEEL, SILVER, AND BRONZE, WITH ENAMEL
103

BY ALEXANDER FISHER



CROSS IN SILVER AND
ENAMEL BY ALEXANDER FISHER

Arts and Crafts

will be as true to himself in decoration as he has ever been in his bold, free art as a painter. He recently brought to completion a room for which he designed everything, and the illustrations represent some of his achievements in the same line. The two sketches for painted panels tell their own simple tale with masterly ease and skill, and the screen is really a screen, and not three paintings framed in wood. The colour is Mr. Brangwyn's own, indescribably peculiar and attractive, strong, deep, and—if one may employ the word—retiring. The flowers are put in with a wise suggestiveness of touch which an impressionist would envy, and the dashing realism is everywhere sweetened and subdued by a very tender love for the poetry of nature.

In *THE STUDIO*, some months ago, attention was drawn to Mr. Brangwyn's admirable skill as a designer for stained glass, and it is impossible not to regret that this phase of his industry is not represented at all in the Arts and Crafts Exhibition.

We venture to think that a Society which aims at encouraging the best decorative art in this country, ought really to take pains to obtain specimens of all the finest work produced by the ablest men; and we think that the Arts and Crafts Exhibition would be far more interesting than it is if it contained some examples of Mr. Brangwyn's stained glass and also of the carpets which have recently been manufactured abroad from his designs.

When it is remembered that from October 1898 to the close of the school year in July last Mr. Walter Crane, President of the Arts and Crafts Society, filled the responsible post of Principal of the Royal College of Art at South Kensington, and, moreover, that he took a most active part in the production of the Masque at the Guildhall, exploits which together might well have employed the whole of his energies for at least a twelve-month, it is wonderful how much of recent handiwork he has been able to show, and that not in one or two departments, but in many, in no case

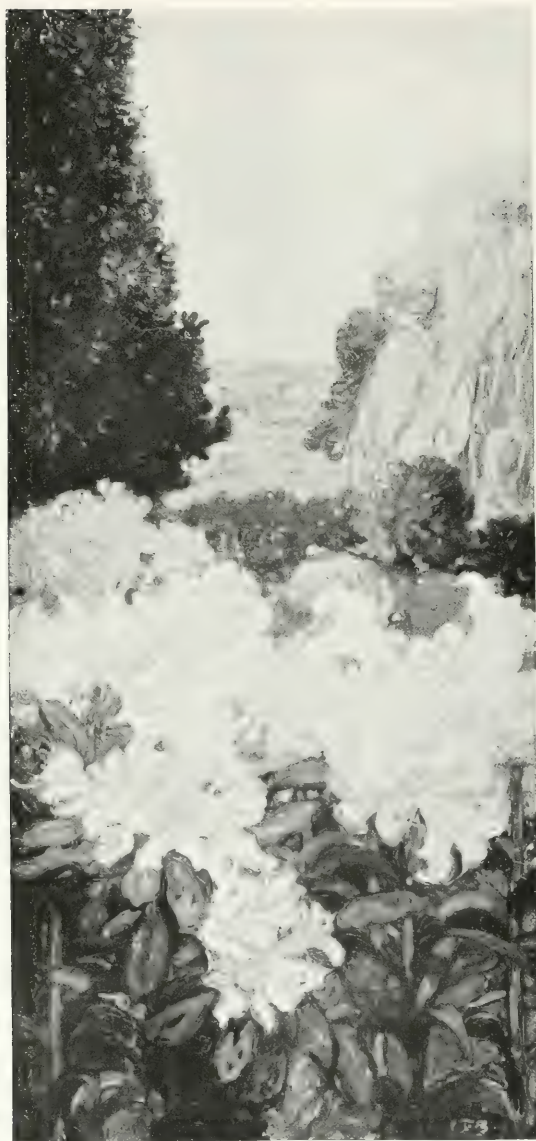


SCREEN PAINTED IN OILS

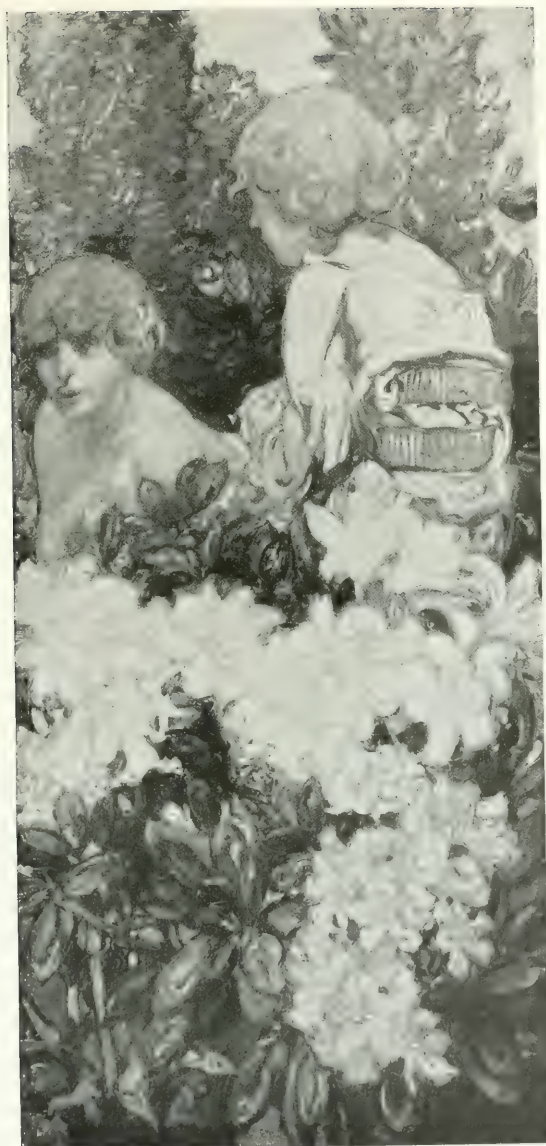
BY FRANK BRANGWYN



PANEL FOR SCREEN
BY FRANK BRANGWYN



PANEL FOR SCREEN
BY FRANK BRANGWYN

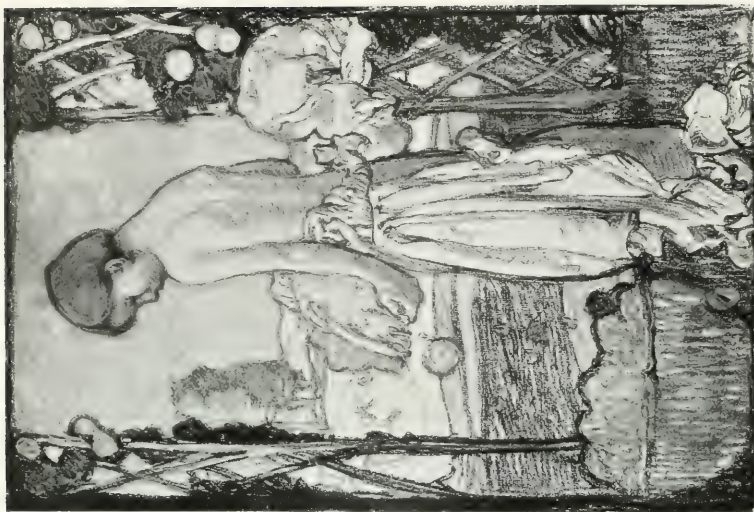


PANEL FOR SCREEN
BY FRANK BRANGWYN



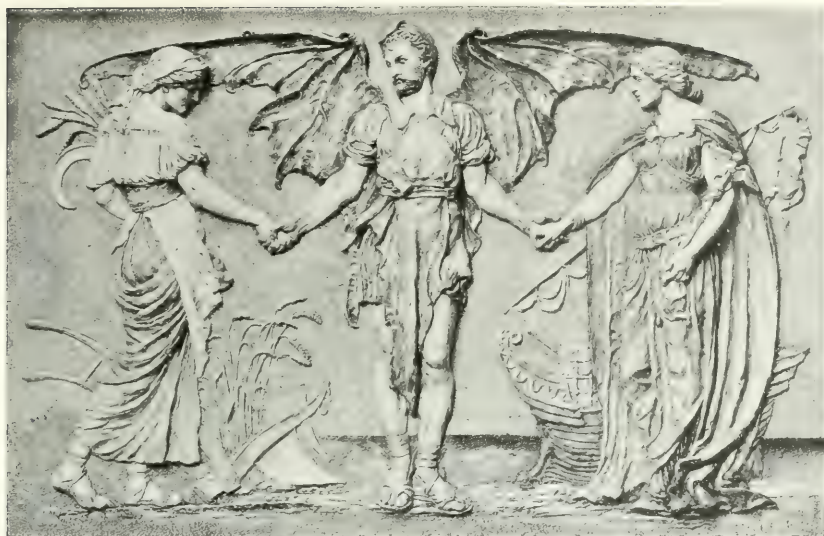
PASTEL SKETCH II FOR PAINTED PANEL

BY FRANK BRANGWYN



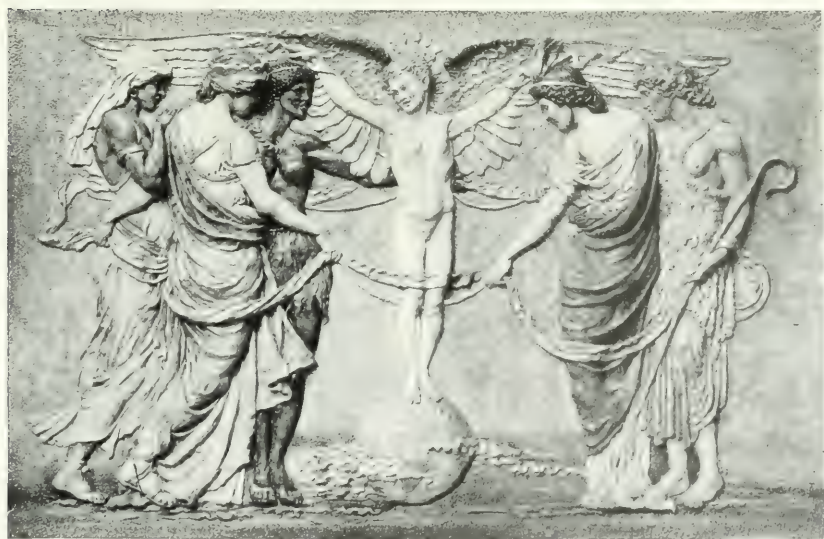
PASTEL SKETCH FOR PAINTED PANEL

BY FRANK BRANGWYN



PART OF A FRIEZE IN COLOURED PLASTER

BY WALTER CLANE



PART OF A FRIEZE IN COLOURED PLASTER

BY WALTER CLANE

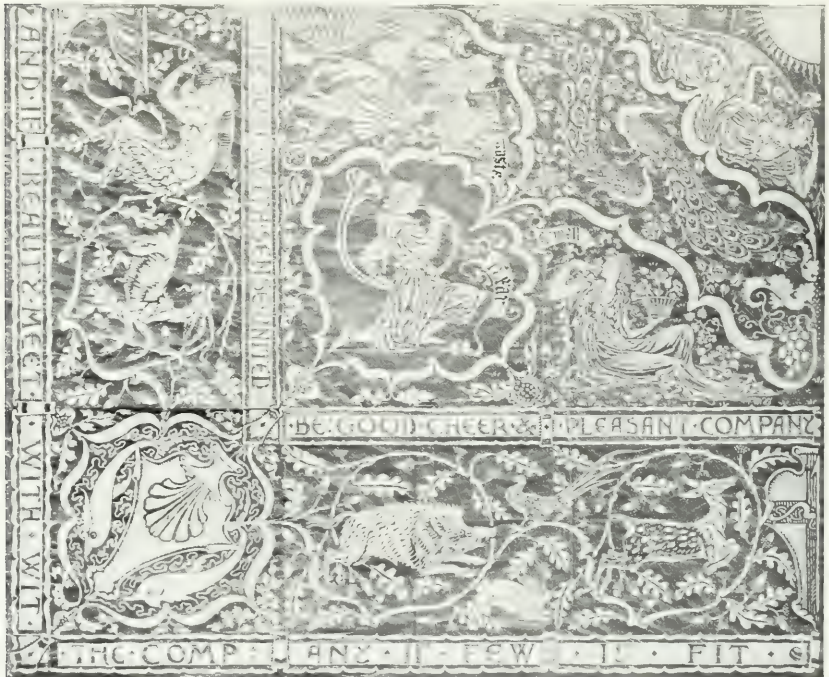
Arts and Crafts

evincing any signs of failing invention or jadedness from overwork, but all of it as fresh and vigorous and as full of character as ever. In particular, the damask table-linen, depicting the five senses within a border of woodland animals, and the embroidered *portière*, are worthy to rank beside any of the best of Mr. Crane's artistic achievements. The *portière*, designed for his own house, was executed in silks, cotton, and gold and silver thread on blue linen by Mrs. Crane. It is divided horizontally into three unequal parts. The uppermost represents "Luna"; in the middle is a figure of Mother Earth standing with outstretched hands and surrounded by a circular band charged with the signs of the Zodiac; and below is the chariot of the Sun. The greater part is worked in outline, the three principal figures and the sun's off horse comprising practically everything that is carried out in solid embroidery.

Three cartoons for wall-papers, recently designed for Messrs. Jeffrey of Islington, are exhibited at

the present Exhibition of Arts and Crafts. One is entitled *Cockatoo and Pomegranates*, from the units on which it is based. The background is pale blue, while the *National Emblems* and *Day Lily* designs are drawn upon brown paper. The last-named is a fairly naturalistic rendering of the beautiful *hemero callis fulva*. The other is a more elaborate composition, designed *à propos* of Queen Victoria's Diamond Jubilee. It contains, within rose-shaped medallions, representations of the three patrons of England, Scotland, and Ireland. The treatment is unusual, Mr. Crane having depicted all three alike as armed knights on horseback, with heraldically blazoned trappings and banners. Drawn in gold, the outline of the three figures is identical, only the emblematic details being varied to suit St. George, St. Andrew, and St. Patrick respectively. The main growth of the pattern is a dark olive-green stem, budding forth into roses, thistles, and shamrock leaves.

If Mr. Crane is not always happy in his treat-



DESIGN FOR A DAMASK TABLE CLOTH

BY WALTER CRANE



PORTIÈRE. DESIGNED BY
WALTER CRANE. EXECUTED
BY MRS. CRANE

Arts and Crafts



"COCKATOO AND POMEGRANATES" WALL-PAPER

By WALTER CRANE

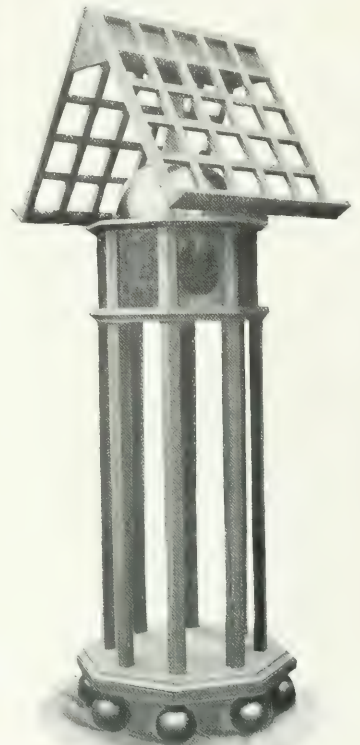
(Messrs. Jeffrey & Co., Manufacturers)

ment of purely modern subjects, it is because the mechanical appliances of nineteenth-century civilisation are not the kind of things that lend themselves to ornamental design. It was then a bold and ambitious feat that the artist attempted in his modelled frieze for Sir Weetman Pearson's house at Paddockhurst, Sussex. The subject, *Locomotion and Transport*, is illustrated in its various phases from the usages of primitive man to the motor vehicles of the present day. The frieze, as originally executed, is in plaster, cream-tinted; but of some of the subjects Mr. Crane has produced replicas in colour.

Another important task in which Mr. Crane has been engaged at intervals during the past year or two is the title-page design in four languages, English, French, German and Dutch, and the ornamental initials for a large picture Bible to be published shortly by the Illustrated Bible Society of Amsterdam. A large cartoon for a stained glass window, executed by Mr. Sparrow, and erected in

Trinity Church, Hull; some new title-pages, &c., for the re-issue of some of the famous toy-books, long since out of print; and a vegetarian bill of fare may be mentioned among others of Mr. Crane's recent designs.

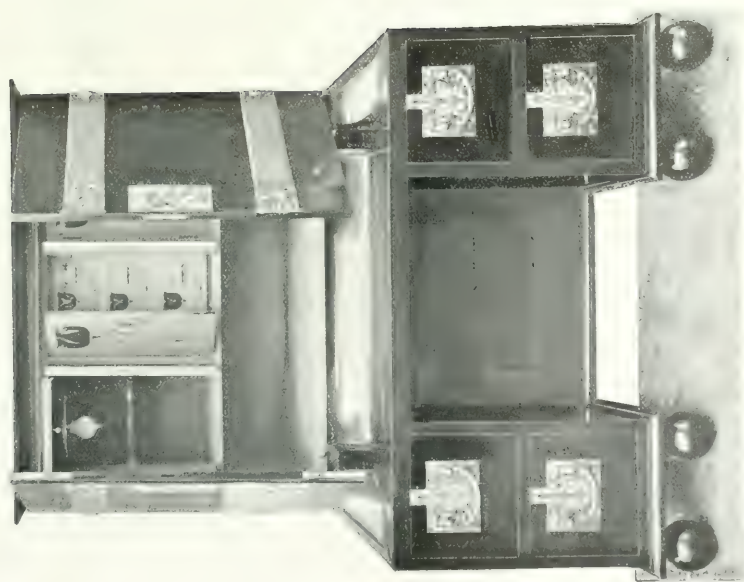
The work to which the name of Mr. C. R. Ashbee is attached ought to be regarded less as his individual work than as that of the Guild of Handicraft in its collective capacity. For between the productions of Essex House and those issuing from elsewhere there is broadly this difference, that whereas many contemporary artists cause their designs to be carried out by artisans working under them and implicitly



FIGURE

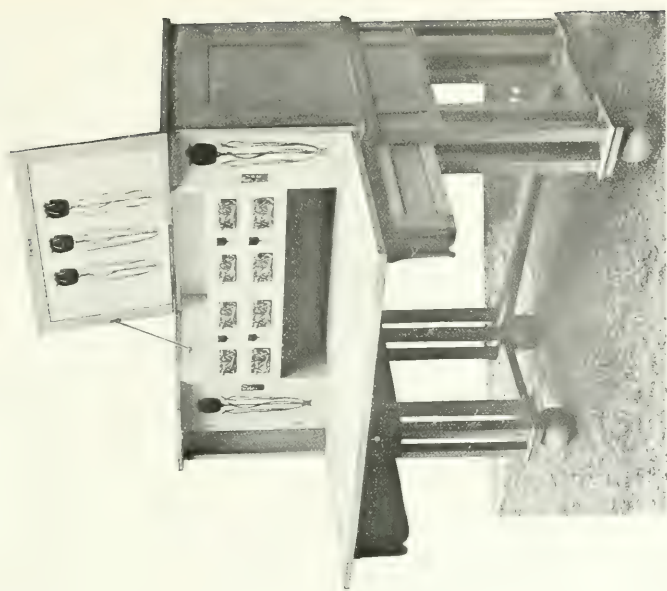
DESIGNED BY C. R. ASHBEES

EXECUTED BY THE GUILD OF HANDICRAFT



WRITING CABINET

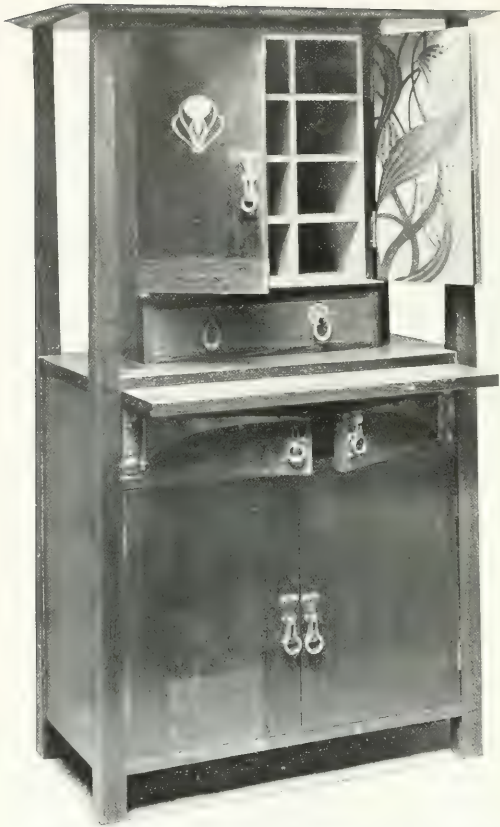
DESIGNED BY G. R. ASHBE
EXECUTED BY THE OFFICE OF HANDICRAFT



WRITING CABINET IN GREY OAK

DESIGNED BY G. R. ASHBE
EXECUTED BY THE OFFICE OF HANDICRAFT

Arts and Crafts



CABINET

DESIGNED BY C. R. ASHBEЕ
EXECUTED BY THE GUILD OF HANDICRAFT

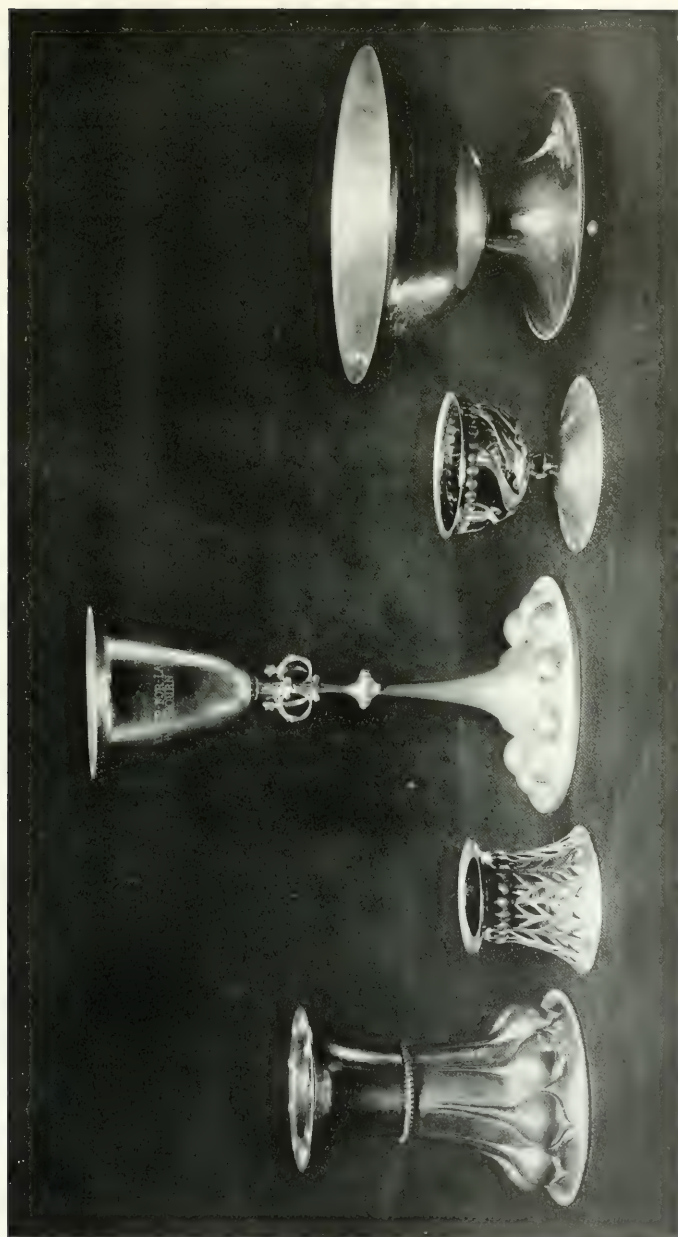
obeying their orders, Mr. Ashbee, as head of the Guild founded by him, seeks rather to elicit the potential talent of the workshop ; his responsibility being comprised in general supervision, sometimes merely in advice or suggestion, as distinct from absolute dictation ; and in so acting he claims, indeed, to be fulfilling in its most literal sense the original purpose for which the Arts and Crafts Society was called into existence. The Guild of Handicraft has been established over ten years, long enough for a generation of craftsmen to have arisen within its ranks, many of whom have developed into experts in various branches of industrial art. In short, Mr. Ashbee's position is not that of an isolated genius, whose art depends on

his personal activity alone and must perish with him ; but he has achieved the feat of raising up a living school, imbued with the same spirit and principles as himself—artists to whom he can confidently look to hand on to posterity the heritage they have learned, under Mr. Ashbee's guidance, to value and to cherish as it deserves. It is not, of course, to be pretended that they have yet inaugurated a fully equipped organic style of ornament on totally fresh lines. Even Mr. Ashbee himself would hardly claim to be more than feeling his



SILVER CUP

DESIGNED BY C. R. ASHBEЕ
EXECUTED BY THE GUILD OF HANDICRAFT



SILVER-WARE. DESIGNED
BY C. R. ASHBE. EXECUTED
BY THE GUILD OF HANDICRAFT



SILVER DISH

DESIGNED BY C. R. ASHBEE
FABRICATED BY THE GUILD OF HANDICRAFT

of attainment in the minor and, so to speak, detachable objects such as jewelry and certain other kinds of metal-work than in more monumental objects of cabinet-making. To become competent to deal with the latter craft requires, as Mr. Ashbee maintains, quite seven years of systematic practice; and thus, while the artistic aspect of their work has appealed to the enthusiasm of many of the metal-workers of the Guild, other problems have engrossed those employed in other departments, with the result that, while comparatively little difficulty has been experienced in developing the metal-designing faculty, the bulk

way towards advance. And such progress as is perceptible among members of the Guild is easier

of the furniture-designing has fallen hitherto upon Mr. Ashbee alone.

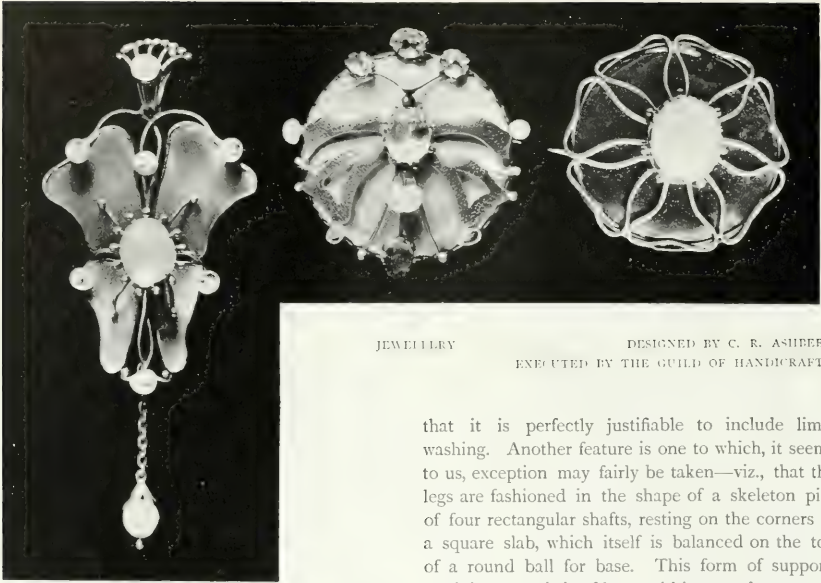


SILVER-WARE

DESIGNED BY C. R. ASHBEE
EXECUTED BY THE GUILD OF HANDICRAFT



JEWELLERY. DESIGNED
BY C. R. ASHBEE
EXECUTED BY THE
GUILD OF HANDICRAFT



JEWELLERY

DESIGNED BY C. R. ASHBE
EXECUTED BY THE GUILD OF HANDICRAFT

Some pieces of furniture under notice are, then, exclusively due to his inception. The writing-cabinet in grey oak has been the subject of not a little criticism, and may on that account be taken, for better or for worse, as an embodiment of more striking qualities than the remaining examples. To begin with, the greyiness of the limewash, which produces much the same appearance as weathering, is a novel experiment in cabinet-work. However, the artist contends that, since oak left in its natural state does not retain its original properties of surface unchanged, it demands some kind of treatment to keep it in condition. An oak plank bench or table one may scrub with soap and water, but in the case of fine cabinet-work it is out of the question. In default various processes are adopted, as oiling, fuming, staining, polishing, varnishing, or even painting; in which category Mr. Ashbee holds

that it is perfectly justifiable to include limewashing. Another feature is one to which, it seems to us, exception may fairly be taken—viz., that the legs are fashioned in the shape of a skeleton pier of four rectangular shafts, resting on the corners of a square slab, which itself is balanced on the top of a round ball for base. This form of support, reminiscent as it is of late smithing, we do not consider suitable for weight-carrying in cabinet-work, because the shafts, conducting to nothing corresponding underneath, are thus without any apparent centre of gravity. This defect might have been remedied easily by the insertion of a central pillar to make a direct bond of continuity between the superstructure and the foot. For the rest, the rhythmic proportions and the straight structural lines, always restful to the eye, impart a special attractiveness to this as also to the other pieces



ENAMEL BUCKLES

DESIGNED BY C. R. ASHBE
EXECUTED BY THE GUILD OF HANDICRAFT



JEWELLERY. DESIGNED BY
C. R. ASHBEE. EXECUTED BY
THE GUILD OF HANDICRAFT



DESIGN FOR SGRAFFITO DECORATION

BY HEYWOOD SUMNER

of furniture made by the Guild. The interiors of the grey oak and of the mahogany writing-cabinets alike are decorated with inlay of tulip pattern, the flowers being carved in purple wood relief. The metal hinges and fittings used in the above-mentioned and in the two green-stained oak cabinets are a notable characteristic, particularly where the hinges form metal bands completely encircling the case. The background of buff or scarlet leather showing through the perforated ornament of the metal is extremely effective. An oak lectern, for the Church of Horndon-on-the-Hill, Essex, a building which Mr. Ashbee has undertaken to repair (not, we trust, to "restore"), is of curious design. From an octagonal base, resting on gilt metal balls, rise eight shafts

surmounted by an open lattice-work book-rest, which revolves upon a dome of copper gilt, the surrounding panels being ornamented with enamelled copper discs.

At the New Gallery are two cases of metal-work by the Guild of Handicraft, consisting of personal jewellery and silver table utensils. Placed with the latter may be noticed a ship of copper, with gilt sails, carried out under the direction of Mr. Ashbee after a sketch by Mr. Walter Crane. It was one of the emblematic insignia that figured in the Guildhall Masque, in which Mr. Ashbee—who himself, a few years ago, organised a masque of "Narcissus," the first of its kind in modern times—took an active part.

Concerning the sgraffito



DESIGN FOR SGRAFFITO DECORATION

BY HEYWOOD SUMNER



DESIGNS FOR SGRAFFITO
DECORATION. BY HEYWOOD SUMNER

Arts and Crafts

decorations by Mr. Heywood Sumner, so full an account appeared in *THE STUDIO* of April last year that little remains to be added. The photographic reproductions then given explained the plan of the ornamentation of All Saints', Ennismore Gardens. As the work can only be carried on as funds permit, about one-third of the nave, to speak roughly, is taken in hand at a time. The easternmost part is already done, and Mr. Sumner has been engaged

this autumn upon the middle division of the church. It is proposed to decorate the western wall with medallions representing the Days of Creation. The whole, when finished, should afford an instance, not only of a complete and consecutive scheme realised from end to end, but also of an artist's triumph over the disadvantages of a most ill-favoured and commonplace building. Altogether apart from the artistic value of the coloured deco-

ration, the removal of the ponderous excrescences in the shape of consoles, pilasters, and brackets, which serve no structural purpose whatever, is in itself an immense improvement, and gives the church a scale and dignity which, in its original state, it certainly could not boast.

The circles here shown, depicting respectively Man before and after the Fall, are fitted into the spandrels over the columns; while the upright panels of St. George and St. Christopher belong to the series ranging on a line with the clerestory windows. The latter are arranged in pairs, and Mr. Sumner has wisely refrained from placing his figures in the narrow intervening strips where the halation, to adopt a metaphor from photography, would prevent the principal objects being seen, but in the wider spaces of unbroken wall between each bay.

The ornamental glazing at All Saints' (except that in the apse, about which the less said the better) is being furnished by Mr. Sumner. The windows are executed solely with leading of various thickness and Prior's pot-metal; no



"THE BLACK CAT." POTTERY PANEL

BY LEON V. SOLOV



"AVE MARIS STELLA." POTTERY
PANEL. BY LEON V. SOLON



"THE HEN-CHMAN." TOTTLEY TALET

BY LEON A. SOLON

painting of the glass being employed save in the case of human figures, where a clear defining of the features of the face, hands and feet is indispensable. It is marvellous what rich and satisfying results can be obtained by this simple process.

As the outcome of considerable experience, Mr. Sumner by no means literally follows out the same method of sgraffito which was originally practised in Florence and other parts of Italy. The former masters of the craft seem to have retained always in their minds the idea of niello or of engraving, as is manifest, among other things, by their use of cross-hatching. Whereas Mr. Sumner, accepting logically the conditions of sgraffito as an art of distinctive properties of its own, produces by means of

it the finest effects in white plaster against a flat-tinted background. Again, whereas the Italians used to lay on the several colours successively one over another, and then scrape down to the required stratum for each, Mr. Sumner, by careful planning beforehand, disposes his patches of colour as wanted on the same surface, so that only one layer has to be cut away to one level throughout. That this is a far more convenient system of working goes without saying. In sgraffito no haziness, no sketchiness, is permissible; no trusting to the adventitious support of colour to supply initial imperfections of form. Everything has to be bold, clear, and decisive. Moreover the freedom of line necessarily attained by rendering every stroke of the entire pattern with a knife held in the hand gives a never-failing vigour and freshness to the work. In short, sgraffito is of the very essence of pure decoration, and Mr. Sumner may well be, as indeed he is, an enthusiast on its behalf.

Although Mr. Leon Solon modestly describes himself as simply a potter, with no mysterious professional secrets, it is clear to all who are acquainted with his work and methods that the practice of the craft has been carried in his hands to a high pitch of advancement. Nay, one is sometimes inclined to wonder whether he has not contrived to make too much out of it. Who, for instance, would ever guess, on seeing the elaborate compositions here reproduced, that the originals from which the photographs were taken are of ceramic ware? The *Black Cat* is for all the world like a pictorial drawing or painting, and the same might be said of the mystical subject, *Ave Maris Stella*, but for a slight indication of relief in the crests of the waves. Having now discharged our conscience by acknowledging that what we miss in this work of Mr. Solon's is any of those peculiar attributes which should stamp it for pottery and pottery only, we are free to indulge our admiration at the amazing *tour de force* he has accomplished. That he is an excellent draughtsman no one who has observed the graceful and harmonious lines of his *Black Cat* will venture to dispute. And this dexterity of drawing is conjoined with a thorough knowledge and mastery of the potter's technical processes. Most of his panels are the result of a combination of several processes, Mr. Solon being scarcely ever content with adopting one process by itself. Thus he finds he can obtain, by laying on wet coloured slips before the clay slab is dried, certain qualities that are quite distinct from those of colour employed on the glaze. Some effects

Studio-Talk

in the two panels already mentioned are produced by firing on opaque enamels. In the *Black Cat* the faint ornament on the wall behind the figure was obtained by eating away the glaze partly with acids, and then rubbing colour into the sunken parts. To increase the brilliancy and harmony of the colours, Mr. Solon generally introduces a certain amount of gold in outline, or in the accentuation of any detail that may be desired. In a panel, *After the Shower*, a different process is adopted. In the latter case all the outlines are raised, and the cloisons filled with transparent colour glaze. *The Henchman* is a severely dignified figure. He is dressed in an early sixteenth-century costume, treated, however, very freely, with deep blue robe and white and lilac turban. The background is of Persian turquoise; the details, such as the face, hands, and embroidery on the costume, being raised in opaque enamel, white and tinted. This panel again represents another set of methods: for Mr. Solon is an untiring experimenter, and, with the resources at his command, is likely to develop to its utmost capacity the possibilities of the craft to which he is devoted.

(To be continued.)

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—A generation ago, when hundreds of British art students were trying to be foreigners, it was customary to believe that art should be cosmopolitan and not racial and national. Each nation, we were told, ought to borrow all that was best in the æsthetic gifts of many others; then a glorious era of a spiritual free trade in art would have an immediate beginning. But this was only cant. The influence of nationality on the arts, often so subtle in its effects, and sometimes quite indescribable, is to-day as potent as it ever was, and any one who desires to study one of its most interesting manifestations should certainly visit the Holland Fine Art Gallery in Regent Street, where another fine collection of pictures by famous Dutch artists is now on view.

There is no falling-off in the quality of the works exhibited, and once again we are struck by the plebeian strength, the unaffected melancholy, and the fearless sincerity of purpose, which may be taken as the chief and distinguishing characteristics of the modern Dutch school. We feel that not one of the pictures was painted to catch the rare buyer. The aim of each

artist as he worked was not to be pretty in technique and subject, but to achieve a largely-seen effect in the simplest and broadest manner. And the result now and again is surprisingly good, as in a view of *Dordrecht*, by the late J. Maris. As to M. Maris, with his easy, somewhat angular brush-work, he, too, is well represented; and so are J. H. Weissenbruch, A. Mauve, Alb. Neuhuys, Th. de Bock, Mesdag, Kever, and Gerard Muller, whose flowers in pastel are pleasingly original in treatment. There is also a pathetic seapiece by J. Israels, representing a fisherman's wife who, seated with her child upon a creel on the shore, waits in listless melancholy for her husband's boat to return. It is a Dutch rendering of Kingsley's song: all is grey and sinister and tragic; we cannot but long for a little sunlight. Where is the delight in life, the honest happiness and good humour, for which the old Dutch masters were long especially famous? Did it begin to vanish when Holland's seafaring greatness began to depart from her, so that fewer heroic ambitions came from other climes to fire the imaginations of her thrifful people? However this may be, we cannot but take delight in an art so direct in method and so thoroughly sincere in feeling.

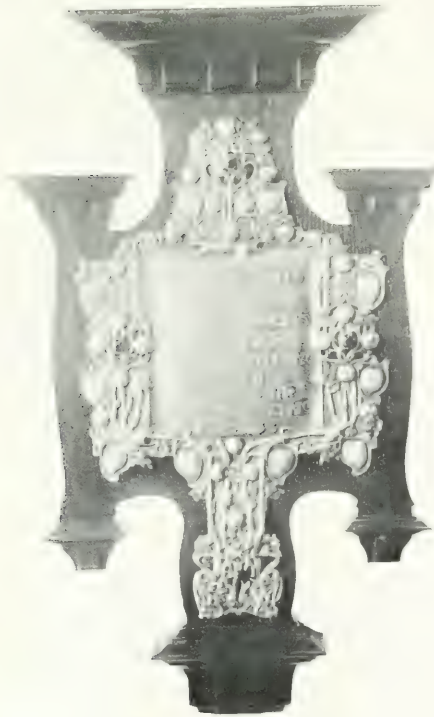
Among the pictures of which we are speaking there is an important one by Sir Laurence Alma-Tadema, a nationalised Englishman. It was painted in 1862, before the artist had broken away from the dark colouring of the Antwerp school, and it depicts a little scene of mediæval warfare in a rocky glade. The composition, perhaps, is rather like that of a prize drawing, but the spear-men surrounding the bullock-wain on the right are well painted, and there is plenty of movement among the ambuscaded troops near the rocks in the middle distance. The colour, apart from a few unobtrusive cracks in the white bullock, has stood the test of time, and it is interesting to remember that the artist was only twenty-six years old when he brought this picture to completion.

It is with pleasure that we draw attention to the permanent agency which Mr. Montague Fordham has opened in Maddox Street, Regent Street, for the exhibition and sale of the best decorative work in all kinds. His first exhibition includes some beautiful embroidery by Miss May Morris; some good metal-work from the Birmingham Guild of Handicraft; some striking colour-prints by Messrs. Morley Fletcher, Sydney Lee, and J. D. Batten; and a fine chalice and

some jewellery designed by Mr. H. Wilson. To the same artist we also owe a memorable little figure of Christ. The jewellery, so it seems to us, shows a trace of French influence, but the chalice and the figure of Christ suggest no other work. For the rest, it is to be hoped that Mr. Montague Fordham will be as helpful to craftsmen as the literary agent has been to many writers of eminence. Thus far, we are glad to hear, his enterprise has been more hopeful than he anticipated. It deserves to succeed.

The Church Congress, anxious for a little amusement, has had this autumn, as on previous occasions, its Ecclesiastical Art Exhibition. The Bishop of London, when he opened it at the Imperial Institute, told his hearers that in the

matter of art the Church had always been supreme. He forgot that some of the greatest painters, ranging from Titian to Rubens, and from Rembrandt to Turner, were not, are not, in any sense religious artists. And nothing is gained by giving expression to exaggerated dogmatisms. We are all eager that the Church should become once more a lover of noble architecture and a patron of true art, but the Ecclesiastical Art Exhibition did not prove this year that religion is particularly useful to-day as an æsthetic influence. The most charming examples of handicraft were to be found among the collection of old Church plate, some of it earlier than the Reformation. In the modern exhibits, with a few exceptions here and there, a little art was lost in a great deal of pretentious utilitarianism. Messrs. Hardman, Powell & Co. had some creditable metal-work, in which we seemed to detect the influence of Pugin, and we should mention several others if space permitted.



CHALLENGE SHIELD
DESIGNED BY JOHN WILLIAMS
EXECUTED BY MEMBERS OF THE ARTISTIC CRAFTS
DEPARTMENT OF THE NORTHAMPTON INSTITUTE,
CLERKENWELL

In his handsome challenge shield, which is here reproduced, Mr. John Williams, of the Northampton Institute, Clerkenwell, has made a successful attempt to instil into his work more interest than is usually to be found in articles of this character. The shield is three feet in height, and is of hammered silver throughout. The design represents a tree with fruits, leaves, and shields pendant from the branches. In some parts the silver is pierced, showing between the interlacings of the branches plaques of turquoise and blue enamel, and upon the centre of each square is set a carbuncle. The background is of oak stained and polished a very dark green.

The windows representing *Joan Ball* and *Wat Tyler* were painted last year by Miss Mary J. Newell, for the ingle nook of the hall of a house at Sutton Coldfield, the residence of Mr. Crouch, of the firm of Crouch and Butler, architects. As designs they have a good deal of agreeable freedom from convention without erring in the direction of an unduly pictorial manner. The necessary restrictions of the stained-glass method are well understood; and to the fact that the work was entirely carried out by the artist herself is to be credited not a



FROM CARTOONS FOR STAINED GLASS. BY MARY J. NEWILL

little of the completeness of the result. The colour adopted in the *John Ball* was a scheme of yellow, brown, and green, and in the *Wat Tyler*, blue, green, and red.

LIVERPOOL.—There is something very fresh, unconventional, and fitting in the design of the newly completed church for the Unitarian Congregation of Liscard—the gift of Mrs. W. Elam as a memorial to her late husband. The architects, Messrs. Ware and Rathbone, have very successfully produced an original and pleasing exterior (in white stone and red brick) for the front abutting on the main road, the special feature of this being the octagona porch standing on columns and surmounted by a steep and picturesque turret roof. The angles of the octagon above the columns are adorned with the sculptured figures of "Meditation," "Eloquence," "Devotion," and "Music," representing the influences connected with worship, the sculptor being Mr. Benjamin Creswick, of Birmingham. These figures in conjunction with the excellent stone carving of the column caps display graceful contours from all-round points of view.

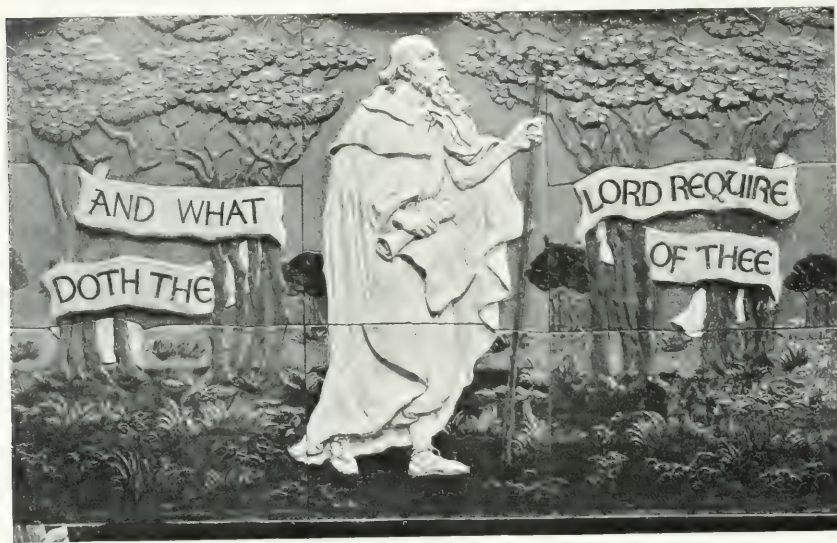
The well-proportioned interior with its single-span open roof is decidedly satisfactory in the

simplicity of its design and arrangement. The wall surfaces are probably intended for a fuller and richer colour scheme such as would enhance the effect of the furniture and fittings. The seating for about three hundred persons is stained in green. The choir benches, communion-table, and pulpit are all of oak stained green, and decorated with painted figure-subjects by Mr. Bernard Sleight, of the Bromsgrove Guild of Arts and Crafts.

Behind the communion-table the wall is decorated with large panels of "Della Robbia" ware executed by Mr. Harold Rathbone, the subjects shown by the accompanying illustrations. The electroliers hanging from the roof are of beaten copper, very suitable in form, and not over-elaborated, the work of Mr. Walter Gilbert. A general study of the various details of the building conveys the impression of very careful and happy collaboration of architect and decorative craftsmen.

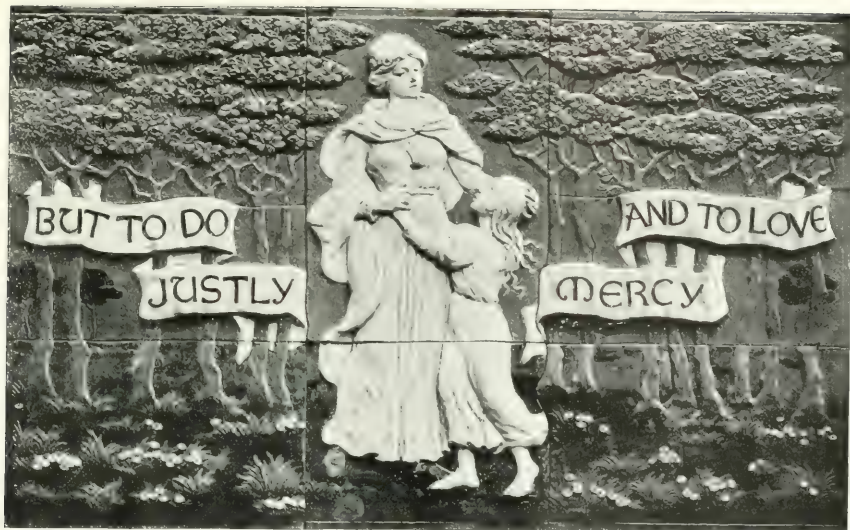
H. B. B.

BIRMINGHAM.—So rapid has been the growth of the Corporation Museum and Art Gallery that the present buildings, considered ample fifteen years ago, are to-day so overcrowded that it is impossible to exhibit many of the art objects to the best advantage, or the whole of the permanent



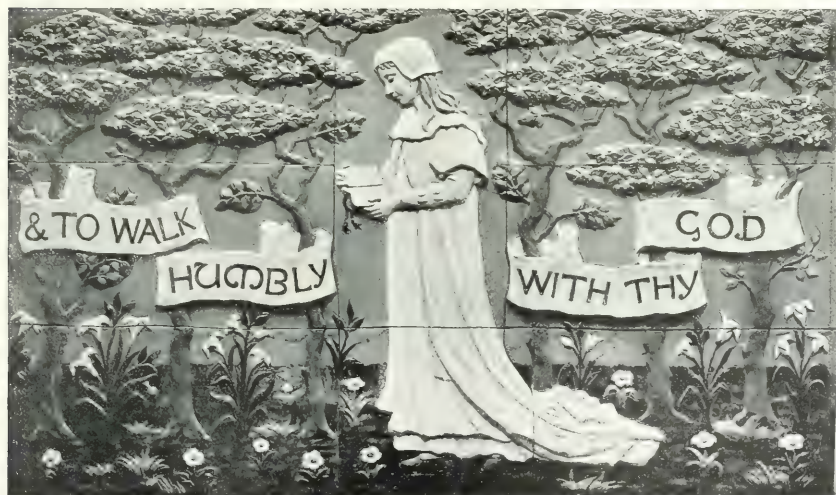
"DELLA ROBbia" PANEL

BY HAROLD RATHBONE



"DELLA ROBBIA" LANEI

BY HAROLD RATHBONE



"DELLA ROBBIA" LANEI

BY HAROLD RATHBONE

collection of pictures at the same time. Such a state of affairs is bound to have an adverse effect upon the success of the institution. Generous citizens hesitate to present works of art that cannot

be properly exhibited. The series of loan exhibitions, held every autumn, and of great educative value, have now to be considerably curtailed, and in a few years will have to cease owing to want of



"THE WISE AND FOOLISH VIRGIN"

F. W. L. WAINWRIGHT

room. During the very successful loan exhibition of Turner's works, recently closed, many of which came on from the London Guildhall show, the greater part of the city's own pictures had to be stored away or hung in holes and corners, much to the regret of visitors from a distance. Happily the townspeople have just awakened to the fact that a new art gallery, or some considerable addition to the present building, is urgently needed. Whether

the members of the City Council would have lent a willing ear to this demand is, however, rather doubtful if it were not for the fact that they themselves are just as much in need of new offices for the various overcrowded departments of the Corporation; and so, gas and water brooking no delay, a new art gallery, it is hoped, will be provided at the same time. The Council has gone as far as purchasing a very large plot of ground in Edmund

Studio-Talk

Street, facing the present buildings, and has even consulted Mr. Aston Webb as to the best method of filling this land to the greatest advantage ; so that when the question of finding the large sum of money necessary for architectural purposes arises it is to be hoped that the ratepayers will plunge their hands into their pockets without too much grumbling, and that a new art gallery will arise worthy of the city.

The permanent collections of the Corporation have recently been enriched with a number of gifts and purchases, the latter from the Bardini and other well-known sales. Among the former is included a very beautiful example of Copley Fielding, a water-colour called *In Arundel Park*. Mr. W. J. Wainwright, A.R.W.S., has just completed the commission which was given to him by the committee nearly fifteen years ago, over which the city was becoming a little impatient. The artist has been slow, owing to his anxiety to produce something worthy of a place in the gallery of his native city. The picture, *The Wise and Foolish Virgins*, is very admirably painted, with technical qualities of high

excellence, fine drawing, and great beauty of colour. Some of the critics find fault with the composition, and say the perspective is too exaggerated, while the unusual point of view selected by the painter for his treatment of the subject does not entirely please others. It is a notable work, however, and criticism would have been, perhaps, less keen if the work had been completed ten years ago.

The autumn exhibition of the local Royal Society of Artists is better than usual, and the incompetent amateur is much less in evidence. Among the pictures contributed by Birmingham men there are several of real excellence, such as *The Lost Sheep*, by Charles M. Gere, a beautiful landscape which was in the New Gallery ; *The Stour: Summer Evening*, by Moffat Lindner : two charming landscape drawings by E. Gabriel Mitchell ; several small canvases by J. V. Jelley ; and others by Walter Langley, Wainwright, H. H. Sands, Arthur J. Gaskin, and Oliver Baker. Among the other pictures are to be found a number of London successes of this and the last few years, including *A*



"LA TOURAINE"

(See *Paris Studio Talk*)

BY FRITZ THACLOV

Studio-Talk

Dedication, by G. F. Watts, R.A.; *Approaching Night*, by H. W. B. Davis, R.A.; landscapes by Alfred East, A.R.A., and David Murray, A.R.A.; *The Windmill*, by Yeend King; *Christ and the Magdalen*, by Arthur Hacker, A.R.A.; and Arnesby Brown's very striking rendering of cart-horses, called *Labourers*.

PARIS.—“The Inn of To-morrow”—such was the subject of a competition recently organised by the Société Nationale des Architectes de France for the benefit of students and young French architects between the ages of eighteen and twenty-five years. The idea is timely and



ILLUSTRATION FOR THE “PIED PIPER OF
HAMELIN” BY H. SCHWAIGER
(See *Vienna Studio-Talk*)



PORTRAIT OF HIMSELF BY H. SCHWAIGER
(See *Vienna Studio-Talk*)

original, and one could wish there were always some incentive of this sort to be held out to the designers of our houses and public buildings. For once in a way the Society has shown itself up-to-date, instead of encouraging the servile imitation of the past. Unhappily it is only too clear that, with the development of means of personal transport, in the shape of bicycles, *pétrolettes* and motor-cars of all sorts, the old inn of our fathers', or rather our grandfathers', days has ceased to satisfy the requirements of modern times. “L'auberge de demain!” I doubt if it can ever be made more delightful to the lover of the picturesque or to the artist than the old-fashioned inn of bygone days. It will, I fear, be more of a factory, a repairing workshop for our new-fangled engines of locomotion than anything else, and this, it would appear, had been foreseen by those who framed the rules of the competition. Perhaps, after all, the new inn will not be so ugly as we fear; modern life does not strike us as picturesque, but maybe it will seem so to generations yet to come. The ruins of a fine factory—if such a thing can be said to exist, which is open to doubt—may possibly offer a noble subject for landscape treatment to the painter of 1999, or even

of earlier date. Unhappily—or happily perhaps— we shall not live to see that day!

Le Triomphe de la République, by the sculptor Dalou, lately inaugurated on the Place de la Nation, must be considered one of the most important and imposing pieces of public statuary produced in recent years. Liberty is represented erect in a triumphal car, drawn by lions, symbolising Popular Power; Justice and Labour march on either side, and Peace and Plenty follow in their train, scattering flowers of life and happiness around. It is a powerful work, full of lofty inspiration, and with its force no little grace is mingled. In every way it is worthy of the master-sculptor to whom we owe the *bas-relief* of Mirabeau, the Delacroix monument and so many other works of equal beauty. His *Triomphe* has occupied him for no less than twenty years, from conception to inauguration. The casting alone took half the time.

M. Camille Boignard, a very young artist, full of ability and imagination, has carried off the prize in the competition organised by the Ministry of Com-



WALLACHIAN PEASANT WOMAN

FROM A DRAWING BY H. SCHWADLER
(See *Vienna Studio-Talk*)



STUDY FOR CHAUCER'S "CANTERBURY TALES"

BY H. SCHWADLER
(See *Vienna Studio-Talk*)

merce, in connection with the diploma for next year's Universal Exhibition. The competitors were very numerous, and the fact that M. Albert Besnard was one of them is sufficient proof of the winner's merit. The prize was 10,000 francs. In M. Boignard we have a young artist whose career opens with brightest promise.

We have pleasure in giving on page 137 a reproduction of a recent work by M. Fritz Thaulow, entitled *La Touraine*.

M. F. Jourdain's etching in colours, *Le Châte rouge*, reproduced as a frontispiece to the September number of *THE STUDIO*, is published by M. Hessèle of the Rue Laffitte.

G. M.



ILLUSTRATION FOR CHAUCER'S "CANTEBURY TALES"

BY HANS SCHWAIGER

VIENNA.—At H. O. Miethke's Gallery some water-colours by Liebermann, Scarbina, Dettmann, and a collection of paintings and drawings by Hans Schwaiger, were recently on view.

Schwaiger is an artist of great originality and humour. Living as he does in a remote district of Moravia among an unsophisticated peasantry, he has all the freshness and wholesome vitality of an independent nature. As an illustrator of folk-lore and old legends he is sometimes quite unique in colour as well as in design. The stories of giants, goblins, and mediæval "mysteries" have found in him a most ready interpreter. For the "Pied Piper of Hamelin" he composed a series of ten illustrations, one of which is reproduced herewith (page 138). Schwaiger is devoted to books, and Chaucer is one of his favourite authors. Two of the illustrations here given are from drawings for the "Canterbury Tales."

W. S.

BERLIN.—In place of the one great Exhibition opened yearly each successive spring, this year we had two, the old Academic display being supplemented by that of the "Secession." The formation of this Berlin "Secession" has already been referred to in these columns. Both exhibitions revealed the fact that the new institution has come into existence none too soon, for it is ten years behind the similar society in Munich. The older exhibition, which is by far the larger of the

two, was quite uninteresting and commonplace, while the newer, though small, was good and stimulating, and from the very outset was marked by success.

The "Great Berlin Art Exhibition of 1899" may be dismissed in very few words. Among the pictures were two works by Leibl; numerous, but not specially remarkable, examples of Menzel; a male portrait by Lenbach, dated 1892, displaying all the master's great qualities, which are lacking unfortunately in several of his later works; John Lavery's splendid portrait of a lady in grey, and several charming landscapes by Sperl, Fritz von Wille, of Düsseldorf, and Hermanns. In sculpture we had Tuailon's new work, *Der Sieger*, a naked youth on horseback, wonderful in its masterly modelling, and the great votive statue of Cardinal Prince Schwarzenberg, by the Prague sculptor, Myslbek. Finally we must duly notice and admire the special exhibit in honour of the almost forgotten artist Teutwart Schmitson, who died in 1863, when little more than thirty years old. In his own day Schmitson's works aroused great antagonism by reason of their naturalism; but for years past several of his pictures have been in the National Gallery, and his memory has now been revived. The realism which repelled the people of forty years ago is by no means distasteful to our modern eyes, with their better training. We see here beautiful, rich-coloured pictures in which the movements of the horse—his general

and favourite subject are represented with uncommon vivacity. In their special way they are the best things that have been produced in Germany during the present century. They create a lasting and a most pleasurable impression.

The "Secession," with its 350 exhibits or so plastic and graphic work combined—was, as I have already said, a small display, as we reckon displays of this kind nowadays. It made up in quality what it lacked in quantity. There was no rubbish here at all. The little galleries were simply and most artistically decorated with a view to the effective display of the various exhibits; and, considering the newness of the Society and the short time at its disposal, it may be considered that all that could be done had been done most satisfactorily. It was a very happy idea to enlist the co-operation of Germany's three greatest artists. Menzel was represented by several studies and by a wonderful sketch in oils of an old man in the Rembrandt style; Böcklin sent several exhibits, including one of his early landscapes, a new version of the *Centaur carrying off a Woman*, a deeply impressive work entitled *Herbststimmung*, and some lovely studies. Leibl, too, was admirably represented. In the middle of the second gallery hung his notable picture, *Bauernpolitiker*, while numerous studies, portraits, &c., gave a splendid idea of his genius, and enabled the public to realise his greatness.

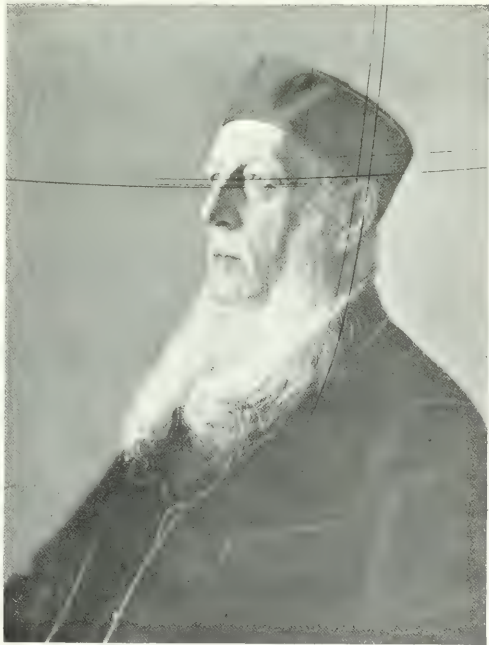
Max Liebermann, the well-known Berlin artist, and one of the mainstays of the exhibition, sent his charming picture *Waisensmädchen in Amsterdam*, together with some newer work of great interest, and other notable Berlin exhibitors were Leistikow, Schultze-Naumburg, and Feldmann. Munich was worthily represented by Dill, Habermann, Stuck, and Zügel; Frankfurt by Trübner and Thoma; Worpsswede by Mackensen, Moder-son and C. Vinnen; while Volkmann and Kalckreuth worthily represented Carlsruhe.

G. G.

STOCKHOLM.—The artistic world of Sweden is divided into two distinct parties, one of which energetically claims the leadership in modern art.

As early as 1880 there was a rupture between the old school, represented, or rather protected, by the Academy, and some younger painters, who, on the basis of the new art schools of France, wished to introduce new ideas and methods into the art of their native country. The result in regard to the organisation of those different parties is that two societies have developed side by side in Sweden, the one being "The Society of Swedish Artists," the other "The Brotherhood of Artists." The first named principally embraces the members of the Academy, the latter are "The Opponents," among whom the love of personal ideas and methods rules supreme.

The exhibitions of this year have proved that in neither of these societies alone can one get a full appreciation of what aesthetic possibilities the North holds, for which reason it is much to be regretted



PORTRAIT

BY PROFESSOR KRONBERG



PORTRAIT OF MRS. F.
BY RICHARD BERGH

(By permission of the Editor of "Ord och Bild")

that the enmity between the two parties should have gone so far as to prevent one of them from taking part in the Exhibition in Paris next year, although this party, "The Society of Swedish Artists," represents almost three-fourths of the Swedish artists.

The respective exhibitions bear witness that interesting personalities in both these societies are striving to realise their ideals, and it is essential to place their works side by side in any general treatise on the art of the North. The great event of this year was a painting by Count von Rosen, who never allows his art to suffer because of the historical motive of his work.

In spite of the long-nourished idea of the opposite party that Professor Kronberg's art was doomed to oblivion, they were nevertheless obliged to own that his recently exhibited portrait of an old gentleman, reproduced on page 141, proved that the deeply studied and refined art of this genial painter will probably outlive many *modes d'un jour*.

Mr. Gustaf Ankarcrona and Mr. G. Hallström are two young painters possessing interesting personal styles. Through the medium of the latter a fair future for Swedish decorative art is assured. All these painters belong to "The Society of Swedish Artists."

The principal members of "The Brotherhood of Artists" are gradually becoming known in Europe and America, the name of Anders Zorn being the most prominent, while Prince Eugen is now their acknowledged leader, although formally belonging to the Academical party. Richard Bergh has this year exhibited the most interesting portrait he has yet produced. It is equally good in characterisation and in grace of line, while the rich full tones in a sombre key are set off against a background of brilliant red.

The able exponents of interesting personal styles in landscape art, Karl Nordström and Nils Kreüger, have reached a high level in their special lines after years of unceasing labour, and in spite of intense opposition. Mr. Carl Larsson has completed an admirable work this year, a dazzling gem in white, in which the sad face of a convalescent woman is grand in its truthful expression of submissive suffering.

S. F.

BRUSSELS.—The great official Belgian Salon was held this year at Ghent. As was the case in 1895, the organising committee did not confine itself to classing and placing the more or less interesting works of Belgian artists of established or of budding reputation, but also sent special invitations to a few carefully selected foreign artists. By this means a large number of French, Dutch, German, English, and Scotch works were brought together, and these unquestionably constitute the chief interest of the Salon.

Two paintings stand out prominently from among the rest, namely, Fantin-Latour's portrait group, *La Leçon de Dessin*, and the big picture by Struys—*Désespéré*. The first of these, which was done a score of years ago, is one of those strong and simple creations which impress one by their calm nobility and the grave harmony of their execution. M. Struys' canvas is already famous, having made a triumphant tour through Paris, Munich, and Brussels, and, seeing it again, one must continue to admire its bold and dashing style.

The Brussels painter, E. Motte, has just published a work of elementary instruction in art, under the title of "Une Heure d'Art; pour aider à l'éducation du peuple et de la jeunesse, par un Peintre Flamand." The *brochure* contains a simple exposition of the principles of aesthetics and a closely condensed series of "tableaux chronologiques." Says the author, by way of conclusion: "May these few pages, hastily written, with no pretension beyond that of being useful, help to spread a love of the Beautiful in the heart of the people. To every man is given the ability to perfect himself, to improve, and the regular contemplation of works of art is a powerful aid towards this end. Let the people become worthy of governing themselves. Art is not merely the privilege of the few, it is part of the common heritage of humanity, and speedily to attain to this noble inheritance will be the lot of those who earnestly desire it. Yes, a noble inheritance it is, for all else is fleeting. A few vestiges of art are all that remain of the history of mankind in the flight of the ages." F. K.

MILAN.—A question of exceptional importance, concerning as it does our most famous monument, is at the present moment agitating all Milan.

Reviews of Recent Publications

The Council of Administration of our great Cathedral has begun the work of restoring the *façade*. As every one knows, the existing *façade*, which was constructed partly in the sixteenth and seventeenth centuries, and partly about the beginning of the nineteenth, is not altogether in accord with the general style of the building. Accordingly, from time to time there has always been some one to bring forward the idea that, were only the means forthcoming, a new *façade* ought to be built.

In 1884 a citizen of Milan died after bequeathing his property for this purpose, on condition that the new work should be commenced within a period of twenty years. Thereupon the Council of Administration organised its famous competitions, which aroused immense interest in art circles, owing to the number and the reputation of the architects of all nations who took part therein.

At the close of the second competition in 1888, the international jury selected the scheme of the young architect G. Brentano, who, unhappily, survived his triumph but a few months. Thus, owing to this unfortunate circumstance, and to the fact that the funds available proved to be quite inadequate for the purposes of reconstruction, it was generally agreed that the project ought to be abandoned. This conviction grew still more strong, when one came to realise that after all it would be a risky thing to demolish the existing *façade*, which, even though it be out of keeping with the rest of the great edifice, is yet, so far as the lower part is concerned, a genuine masterpiece of sixteenth and seventeenth century architecture.

Matters had reached this stage, when, a few weeks ago, it leaked out that the Administrative Council of the Cathedral had decided to start operating, and scaffolding was speedily erected to begin the work of demolition. On this consternation became general. An agitation was at once set on foot by the artists of Milan, which, assisted by the press, spread gradually throughout all classes, and soon the opposition became practically universal, popular opinion being altogether against the Cathedral being touched.

This great monument of ours, the building of which occupied so many centuries, necessarily bears the stamp of various ages, the traces of the many generations which successively bestowed their labour upon it. Each period has contributed thereto its share of work, for good or for ill, until

it has become, as it were, the visible history of the arts throughout the ages. It would be unpardonable, therefore, wilfully to lay a desecrating hand upon the Duomo, to attempt to modify it with the idea of giving it that unity of style which it cannot possibly possess.

Moreover, as the *façade* now is, so we have seen it and learned to admire it and to love it all our lives, with all its beauties and its defects. Time, too, has laid its colouring hand upon its stones and invested it with that mysterious harmony which no human genius can replace, should any one be allowed to commit the crime of defacing it.

We earnestly hope the well-nigh unanimous opposition to the project will induce the Council to abandon the deplorable scheme they have in view. The agitation will be continued without a moment's relaxation, and we trust and believe there are too many of our citizens imbued with the love of art and of old monuments ever to permit this contemplated barbarity to become an accomplished fact.

G. B.

REVIEWS OF RECENT PUBLICATIONS.

Architectural Association Sketch Book. Third series. Volume III. Edited by WILLIAM G. B. LEWIS and W. A. PITE. (London: Architectural Association.)—As evidence of the strides which architectural draughtsmanship, viewed purely as draughtsmanship, have made during the present generation, this volume of the sketches of the younger members of the association possesses peculiar interest. It is not too much to say that a quarter of a century ago there were not half a dozen men in England who could have turned out such consistently good work as is here represented. Work such as that of Messrs. A. Beresford Pite, James A. Swan, and H. B. Lancaster, to take three names almost at random, is distinguished by the merits of style and selection in addition to those of veracity and fidelity. Nor is it out of place to comment upon the subjects which seem to attract the attention of the architectural student of to-day. In our own country as well as on the Continent it is the later Gothic and the Renaissance which seem to possess the greater attraction for him. Finally, it may be said that the only example of original design, the title-page by Mr. Osmond M. Pittman, already familiar to STUDIO readers, though obviously deriving its inspiration

Awards in "The Studio" Prize Competitions

from Mr. R. Anning Bell, is an excellent example of modern decorative design.

An Old Raby Hunt Club Album. By GEORGE A. FOTHERGILL. (Edinburgh: George Waterston & Sons.)—In a sport-loving country like Great Britain it is a matter for surprise that competent artists should remain content to leave the delineation of sporting matters almost exclusively in the hands of their more or less incompetent brethren. Year after year space on the walls of the Royal Academy and other exhibitions is devoted to numbers of canvases representing sporting subjects, but a search for a single one betraying the semblance of æsthetic inspiration usually proves fruitless. This is greatly to be deplored, for many sports—especially hunting and racing—lend themselves readily to artistic treatment. Although in the volume under review no attempt is made to show actual episodes of a run with hounds, a step in the right direction is achieved by Mr. Fothergill, who has contrived to infuse very welcome artistic qualities into his forty-nine large chromo-lithograph portraits of members of the Old Raby Hunt Club, the majority of whom are shown attired in the conventional "pink" of the hunting-field. Its embarrassing size is the only fault that can be urged against this very handsome and sumptuous album.

L'Arte Mondiale alla IIIa Esposizione di Venezia.—It is with pleasure that we draw attention to this special number of the *Emporium*, an Italian art magazine of high standing. The letterpress, ably and sympathetically written by Vittorio Pica, deals with the International Exhibition at Venice, the work of the various nationalities receiving separate treatment and abundant illustration.

In reference to a passage in the article on Mr. Gerald Moira's stained-glass designs which appeared in the October number of *THE STUDIO*, Mr. Frank Selby, of 44 Chancery Lane, wishes it to be stated that the church at Stantonbury was not built from his designs.

The drawing for a book illustration, by Mr. Sunderland Rollinson, reproduced on page 271 of the September number, is the copyright of the Architectural Association.

CHRISTMAS CARDS.—Messrs. Raphael Tuck & Sons have this year produced a very varied selection of designs, many of which are of conspicuous

excellence. One series of white figures in relief upon a greyish-blue ground, recalling the well-known Wedgwood decoration, are particularly good in workmanship and dainty in appearance. Among the various calendars issued by this firm those entitled "From Century to Century" and "Day Dreams" are especially attractive, and are sure to meet with popular approval.

Mr. Mortimer, of Halifax, whose charming series of "private" cards we referred to last year, has again issued a book of novelties, including some examples which are artistically excellent, and which have the additional merit of originality.

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

SKETCH DESIGN FOR A STENCILLED
BILLIARD-TABLE COVER.

(A XL.)

THE FIRST PRIZE (*Three guineas*) is awarded to *Albaia* (John S. McGinty, 30 Dudley Avenue, Ferry Road, Leith, N.B.).

THE SECOND PRIZE (*One guinea*) to *Tudor Rose* (Frederick G. Horrell, 69 Foxbourne Road, Upper Tooting, S.W.).

Honourable mention is given to *Malvolio* (Olive Allen).

DESIGN FOR THE COVER OF A CHRISTMAS CARD.
(B XL.)

THE PRIZE (*Two guineas*) is awarded to *Ajrose* (A. Wilson-Shaw, 118 Maine Street, Blythswood Square, Glasgow).

Honourable mention is given to the following:—*Curllew* (Lennox G. Bird); *Iterum* (E. Beveridge); *Mabs* (C. Jacques Housey); *Pooscat* (Ida F. Ravaisson); *Shamrock* (Florence A. F. Phillips); *Tatcho* (Ellis Martin); *Weihnachten* (Marie Levi); *one each of above are purchased.* Honourable mention is also awarded to *Flora* (Alice Lederer); *Ebony* (James Melville); *Horty* (F. C. Davies); *Malvolio* (Olive Allen); *M. S. T.* (May Seddon Tyrer); *Speranza* (Blanche Handler); and *Tsenre Yak* (Ernest Kay).

A SET OF THREE PHOTOGRAPHS OF TERRIERS.
(D XXIV.)

A SET OF THREE PHOTOGRAPHS OF KITTENS.
(D XXV.)

The photographs sent in for these competitions are not considered by the judges to be of sufficient merit to warrant an award of prizes.

THE LAY FIGURE.

"THERE can be no doubt," said the Lay Figure ruminatively, "that the efforts of the champions of the applied arts have begun to bear fruit, although the progress is slow."

"Slow, but sure," returned the Art Reformer. "It is hard to kick against the pricks, and with a dead wall of officialdom, commercialism and the debased taste of the vulgar against us, the battle has been, and will continue to be, a strenuous one. Still the day is over when the movement can be dismissed with cheap jeers and gibes of the 'crafty-artsman' and 'arty-craftsman' brand. Tradesmen have discovered that there is a public ready to patronise articles constructed on true art principles, and that simple, pure designs and sound workmanship can hold their own against the cheaply ornate rubbish which reigned supreme through three-quarters of the Victorian era."

"That is so," assented the Journalist, "but you have got to teach the manufacturers and tradesmen that they must give due honour and recognition to the artist. What connoisseur would think of buying a picture without knowing the name of its painter, and why should one buy a beautiful piece of wood-carving or metal-work without knowing who designed and executed it? At an exhibition of metal-work the other day I was struck by some extremely beautiful *repoussé* work in copper and silver at one of the stands. Wishing to give the artist his due I asked for his name, only to be told by the showman, a partner in the concern, that an exceedingly clever man in their service was responsible for it, but that they never gave the names of the artists they employed, as it was not business; they didn't want their rivals in trade to know. To make the matter worse, I was invited to admire the firm's astuteness in getting hold of so smart a man cheap."

"That is certainly disheartening," said the Lay Figure, "especially when every minor painter gets full credit for the superfluous work he foists upon the world. But, as I have said, a few tradesmen are adopting a more excellent way, and while stimulating the production of original work, send it forth with the name of its designer upon it. In time the products of an individual art-craftsman will get their own public, and the trader need lose nothing, for he can advance his prices with the art-craftsman."

"There is one danger," interposed the Man with a Clay Pipe, "against which it is necessary to take precautions. It is not often that a painter has his

'ghost,' always excepting the fashionable portrait-painter and the like. But I happen to know that the 'ghost' in the designer's workshop is becoming nearly as general as the 'ghost' in the sculptor's studio, about whom we have occasionally heard. Certain designers and workers in wood, metal, fabrics, or porcelain, having got a name, sometimes by their own merits in the first instance, are in the habit of sucking the brains and requisitioning the labour of clever, but unknown, art-craftsmen while appropriating the bulk of the money reward and all the *kudos* to themselves."

"A trick," said the Journalist, "they have taken out of the book of architects of the baser sort, with whom it has been general for years. If I remember my Dickens, the immortal Pecksniff was an early practitioner of the art."

"As for that," said the Lay Figure, "I fancy the above is mainly confined to the offices of those who, having obtained, no matter how, some official position, turn out conventional work in a purely mercantile spirit."

"But," exclaimed the Art Reformer, "therein lies the evil. It is obvious that in these days of many diversions, few men could make a quarter of the drawings and designs which some are presumed to make. Half their time is consumed in keeping themselves to the fore socially, which is another way of saying commercially. They are not models of industry and modesty, as Sir Christopher Wren was."

"True," said the Lay Figure, "but I contend that their practices are essentially dishonest and lowering to art. An artist or art-craftsman ought to be responsible for the work bearing his name from first to last. If he employ men as good or better than himself, and take credit for their work, he is simply doing a distinct injury to struggling artists who ought to get their fair share of recognition and reward."

"Excellent, but Utopian," broke in the Art Patron.

"That may be," said the Man with the Clay Pipe, "but it is early days for this disease of selfishness to have fastened itself upon a form of art-work which has only just emerged from obscurity."

"And it is a disease which ought to be energetically combated," said the Lay Figure. "A fine piece of work is a fine piece of work, and in the end will so assert itself, and when a beautifully wrought and designed bowl, altar-cloth, cabinet, or chair, what you please, takes rank with a beautiful picture, the 'ghost' will become as rare in the workshop as it is in the studio."

THE LAY FIGURE.



A SKETCH IN PASTELS

BY

ALFRED SISLEY

— GALLERY OF THE STUDIO —



THE WORK OF ALFRED SISLEY. BY BURNLEY BIBB.

ALFRED SISLEY'S work, be it said with regret, is done. His death in the early days of the new year was keenly felt within the circle of his influence, and widely recognised in the world of Parisian culture as a grievous loss. They had been scarcely more than indifferent to him while he was still among them, but when the brush fell from his hand they realised that something of light had gone out of landscape art. In his earlier effort he had carried forward and filled with new life the exquisite tradition of Corot; in his later manner he was preparing the way for finer discoveries.

Sisley loved blue skies, and flying clouds, and the gliding river. Even "the grand pleiad of the renaissance of landscape," Corot, Rousseau, and the rest, had no deeper understanding of the magic of Nature.

The work of Alfred Sisley began early in the seventies to make itself felt. The candour and freshness of his thoughts could not fail to find some recognition, but of assured success there was but little. Still, he worked on bravely, always "loyal and ardent, never inactive during the long years which realised so many works, all remarkable for they were ever informed with the emotions of an artist profoundly impressed by the beauties of Nature, which reveal themselves only to those who can commune with her in that language which is the thought of the poet-painter." I quote from the words of his *confrère*, A. Tavernier, spoken at the grave of Alfred Sisley—words in which the grief of old friendship was mingled with a critical estimation of his value to art, which renders them peculiarly suitable for transcription here in part. M. Tavernier placed the notes of his address in my hands, to be used as desired; their citation here has also been approved by the family of the painter:

"Those to whom art is only a trade have never known the great thoughts of the real artist face to face with nature; but, by using well-known formulas and conventional processes, they are more likely to be understood by the masses, who, in fact, find little interest in really new and original work.

"The so-called Impressionists—a name born of malice, but become a title of honour, a crown, in despite of its too special significance—the Impressionists have the great and rare merit of having given a new direction to art. They have accomplished in French landscape of this end of the century a revolution comparable to that brought

about by their great ancestors of the school of 1830. Ignored, humiliated, and excluded from official honours, they have ended—without the ghost of a concession to public taste, to their eternal honour be it said—have ended by imposing themselves upon the world of art by force of talent.

"Although they have long ago won to their side the critics of intelligence, the valiant *avant-garde* of letters, and amateurs of taste, they have not yet finally conquered the great indifferent public; yet their works are finding their way little by little into the most important collections, where connoisseurs admire them side by side with the Millets, the Corots, the Courbets, and Jongkinds, the Manets, and the great Japanese *sous maitres* with whom they own a genial relationship.

"Our poor friend Sisley, alas! will not assist at the final triumph, which is near, and of which he has seen but the dawning; he is gone too soon, and just at the moment when, in reparation for long injustice, full homage is about to be rendered those strong and charming qualities which make him a painter exquisite and original among them all, a magician of light, a poet of the heavens, of the waters, of the trees—in a word, one of the most remarkable landscapists of this day."



ALFRED SISLEY

FROM A PHOTOGRAPH

Alfred Sisley

Sketched in these eloquent sentences of M. Tavernier, we have the history of the group from its inception until to-day. The individual fortunes of some of its members have been fuller of personal successes than was the career of Alfred Sisley, but none of them has fought with nobler endurance, nor achieved more for the ultimate prevalence of their ideas, than he.

Since the first considerable exhibition of his works in the Boulevard des Capucines, in 1874, in the excellent company of Bracquemond and Millet, he has executed a great number of landscapes, developing the while a continuous progression toward the attainment of his ideals, infusing ever more and more of the qualities of limpidity, airiness, and brilliancy of colouring into his studies in the environs of Paris, at Bougival, at Louveciennes, at Port Marly, and at Moret.

The last decade of his sixty years of life was given to those quiet beauties of the neighbour-

hood of Moret which have associated him so intimately in the mind of Paris with his loved scenes that he has been called, and will be remembered as, the "Painter of Moret."

There was a visit to England, the land of his paternal ancestry, shortly before the end, productive of several works which bear witness to his versatility.

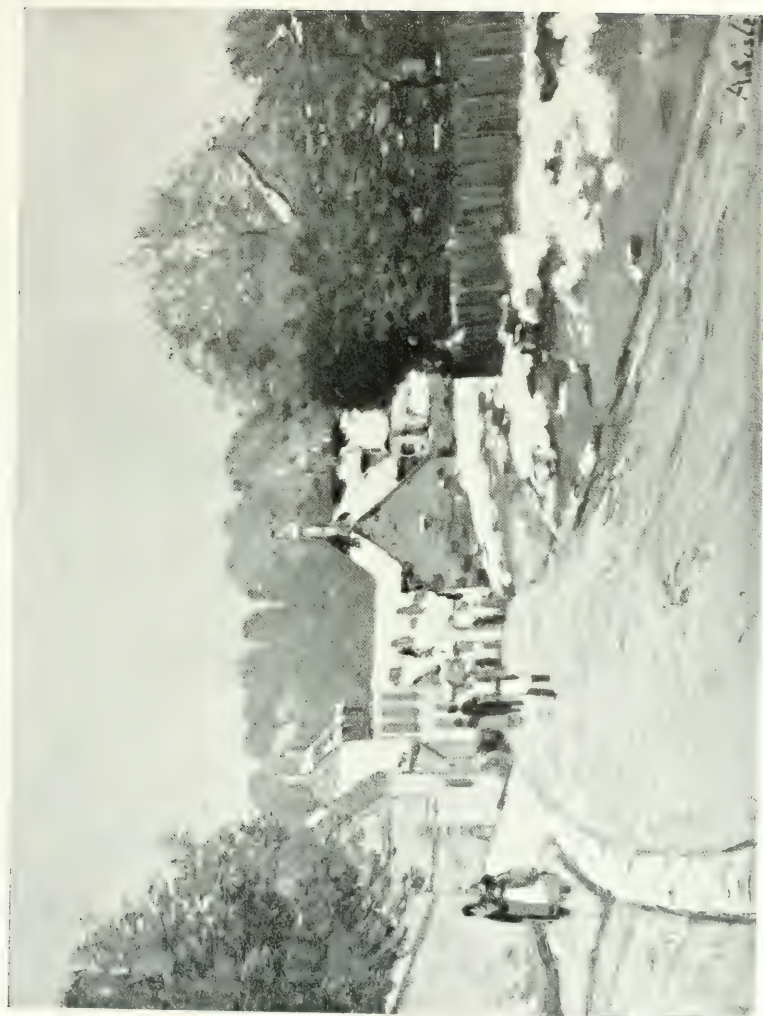
Examined in detail, his work easily divides itself into periods. The first was unquestionably inspired by Corot, of whom, as of Delaroche, he was an ardent admirer, not at all to the subordination of his individuality, but as evidenced in his choice of subject for those delightful grey harmonies of cloud, and wood, and stream, which came so frequently from his brush in the seventies.

Never timid in style, they show a regard for surfaces in which something of the old order lingers; but this something gradually gave way to a bolder expression, to a keener search for luminous effect, and a deeper knowledge of the interrelation



"THE ARTIST'S HOUSE AT MORET"

FROM A SKETCH IN LEAD PENCIL BY ALFRED SISLEY



"UNE RUE A LOUVECIENNES"
BY ALFRED SISLEY

Alfred Sisley

of direct and reflex light. Of Sisley's first period I would name *L'Inondation* (Marly), 1876, a fine canvas now the property of M. Pellerine. It is a work full of good qualities, painted in sombre tones and with a rather heavy brush. One would gladly see this picture at the Luxembourg, supplementing the *Bords de la Seine*, 1877, a small landscape suggestive of a summer dryness of the land under a sky of piled-up clouds. There is another *Inondation*, Bercy, 1876, owned by M. Best, which, without reaching the unity of the Marly picture, has, perhaps, more of Sisley's rapid transcription of fleeting effects of air and water. Thin clouds, driven by the last gusts of a storm, are flying across a sky of liquid blue. The waters are up, and swirl about the tree-trunks and over the quay. The house-fronts are glistening wet. The trees, in their early reds and yellows, tell of spring and the swelling bud. A mist trails over the sodden ground. An old inn fills the foreground to the left. About the morning coach, with its horses at the trough, is a group of

early loungers. A figure in the nearer foreground, sketched in a stroke or two of the flying brush, suggests with accuracy the movement of a man pushing some floating boards among the trees. At the back are village houses, and tall trees with the stream lapping about their feet. It is a moment in a day of the spring flood, seized between the showers, in all its wet and windy freshness, and fixed here evermore for our admiration and delight.

In his details there is the unity of the whole. There is no feeling about for effect. The brush followed quickly and truly the painter's thought, once he had analysed and defined the spirit of his theme. He made very few sketches and studies. The picture was painted face to face with nature in the open; this is the secret of his refreshing art.

In the *atelier* at Moret are a few memoranda, mere diagrams often, the jottings of a halt on the way to fix the whereabouts of a subject for another time.



“LOUVE DESSEINS: LA PRAIRIE”

BY ALFRED SISLEY

Alfred Sisley



"LE PONT D'ARGENTEUIL"

(By permission of M. M. Durand-Ruel)

BY ALFRED SISLEY



"UNE RUE À MARLY"

(By permission of M. M. Durand-Ruel)

BY ALFRED SISLEY

Alfred Sisley

Of this first period there are a great many pleasing variations of the same simple theme: a bit of the river, a willowy islet, a reedy run by the old grey bridge, the sandboats tied up and lading, the red-roofed cottages, the trees, the mists stealing over the waters, the sad still days of winter, the coming of the spring, the vibrant summer air in which the landscape floats between skies of ultramarine and still waters glorious in a thousand reflected tones.

He must reach our hearts with these things, in which there is never a thought of self, but always the love of Nature in her many moods. Only the manner of them is new, is his own; and it is their frankness, their bold honesty, their innocence of conventional tricks of technique, which prevent his art from reaching the majority.

This early manner was followed by another much less likely to be popular. His touch grew broader and clearer, his colour more luminous, and his efforts more daring in their truthfulness.

He reverted more than once to the older form, as in his beautiful rendering of the *Church of Moret*, and in kindred subjects, where the requirements of greater exactitude of drawing held his hand; but even here the lover of colour and light is still supreme.

These were warmly admired at the Champ de Mars, where Alfred Sisley always exhibited, and of which he was made Sociétaire in 1891.

Of his character as a man his friend says:

"He has been misjudged by those who knew him but partially.

"Sisley, be it said, worked always, struggled long, and suffered much. But he was brave and strong, a man of will, consecrated to his art, and determined to go forward on the road he had taken, wherever it might lead.

"He faced bad fortune with a front of undaunted energy. His years of *début* were cruel times. His pictures sold seldom and poorly, as did, in fact, Millet's, and those of how many another of the great ones.



"LES BORDS DU LOING"

(By permission of M. M. Durand-Ruel)

BY ALFRED SISLEY



"LA SEINE À SAINT CLOUD"

(By permission of M. Bernheim jeune)

BY ALFRED SISLEY

"He kept on, however, with the same brave heart, with that joyous fervour which shines from all his works.

"A landscape, says Amiel, is a state of the soul. The sadness and discouragement which have been charged to him could never have inspired those smiling landscapes, bathed in light, which we owe to his brush.

"Later, when there came a bit of tardy justice to the reprobated genius of the school of Impressionists, the success which arrived for several of his *confrères* was slower in coming to him. This never for a moment disturbed him; no approach to a feeling of jealousy swept the heart of this honest man, nor darkened this uplifted spirit. He only rejoiced in the favour which had fallen upon some of his group, saying with a smile, 'They are beginning to give us our due: my turn will come after that of my friends.'

With what contagious enthusiasm he discussed with me his art! With what sympathetic under-

standing did he not speak of the work of his fellows in the struggle! I learned through him fully to see the power of Monet, the rustic sentiment of Pissaro, the generous boldness of Guillaume, the precious charm of Renoir, the forceful poetry of Cazin, the truth of Lebourg's art. And yet, because he lived apart from coteries and intrigues, it was said that he was little-hearted and sour!

Sisley was not ambitious; in return for incessant labour he asked for only a modest share of well-being for his own, whom he cherished with a great devotion. He might with justice have complained of the harshness of his lot, but he had too high a courage, too much personal dignity, to breathe the least plaint.

He was again full of hope on his return from England, where he had gone in quest of fresh inspiration. A series of powerful and charming marines bear witness that he had found it. He had come back to the land of his choice, to

Japanese Religious Plays

Monet, and he dreamed of new achievement; but his work was done, all but the last long fight with death.

The loss to art and to France is too new, it is yet too soon, to say what will be Alfred Sisley's place in the memory of his countrymen and of the world of art; but the things he wrought are not the things of a day, and, in the first triumph of his cause, surely there will be a wreath to the brave and loyal soldier who has fallen where he stood, in the forefront of the fight.

RELIGIOUS PLAYS IN JAPAN. BY OSMAN EDWARDS.

THE traveller who witnesses a Nō Dance, hastily improvised for his amusement at the Maple Club in Tokyo, or who chances upon a pantomimic duologue in grotesque costume, rendered on a rough platform to divert the crowd at a *matsuri*—half fair, half festival—can really form no idea of the exquisite little dramas which, for more than five centuries, have been performed privately in the houses of

Japanese nobles, and are still enacted at rare intervals to an invited audience. The common term, Nō Dance, is rather misleading, since it only suggests the rhythmic posturing of the characters, very graceful, it is true, and pregnant with meaning for the initiated, but ignores other factors, such as the words, the story, and the music, which contribute quite as memorably to the total effect. Operetta will not do, since the choric strains, which stimulate attention and intensify emotion, with their staccato accompaniment, are subordinate throughout. If then that may be styled a play which revolves on a single episode and relates to no more than three or four persons, a very close parallel lies between these and the Passion-plays of Europe.

At present there are in Tokyo six troupes of Nō Players with a *répertoire* of from two to three hundred plays. These retain so firm a hold on cultured Conservatives—(the younger generation finds them slow)—that Mr. Matsumoto Keichi, one of the leading publishers, is now issuing a series of one hundred and eighty-three illustrative colour-prints—*Nō no ye*—whose fine drawing and deli-



“CHARGEMENT DE CHALANES SUR LA SEINE”

BY ALFRED SISLEY

STUDY OF A HEAD
BY
J. W. WATERHOUSE, R.A.

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Japanese Religious Plays



“THE PRETENDED JIZO”



FROM A COLOUR PRINT BY KOGYO

cately blent hues are as superior to the flamboyant, aniline horror, by which the Nihon-bashi print-seller advertises the newest blood-and-thunder melodrama, as that itself is inferior to the aristocratically-nurtured *Nô*. Reproduced in black-and-white, the pictures of Mr. Kogyo cannot but suffer a transformation, yet they will serve to impress the reader with the archaic simplicity and beauty of the original design, provided that he have the gift of sympathetic intuition, so as to divine what tale of terror, what burden of grief, obscure to him, is yet manifest enough behind quaint mask and rigid gesture to the heirs of a national hagiology. The writer was particularly fortunate in gaining admission to a series of *Nô* produced by the Umawaka Company or Society, which has this advantage over the other five organisations, diverging on points of textual accuracy and stage ritual, that it forms a romantic link with the feudal sway of Shogun and Daimio.

Most mystical among many mysteries is the music, which Professor Basil Hall Chamberlain bluntly calls “strumming and squealing.” The orchestra consisted, on this occasion, of a flute and two *taiko*, drums shaped like a double egg-cup, and rapped smartly with the open palm. At irregular intervals, timed, no doubt, by the exigencies of the

text, the musicians emitted a series of staccato cries or wailing notes, which seemed to punctuate the passion of the player, and insensibly tightened the tension of the auditors’ nerves. In two rows of three, on the right of the stage, sat the Chorus, six most “reverend Signiors,” in the stiff costume of Samurai, who intervened now and again with voice and fan, the manipulation of the latter varying with the quality of the strains assigned to the singers. In placid moments the fan would sway gently to and fro, rocked on the waves of quasi-Gregorian chanting; but, when blows fell or apparitions rose, it was planted, menacing and erect, like a danger-signal, before the choralist’s cushion. The musicians were seated on low stools at the back of the stage before a long screen of conventional design, in which green pines trailed across a gold ground, harmonising admirably with the sober blues and browns of their *kimono*.

A glance at the programme gave assurance of prolonged and varied entertainment, since no less than five religious plays and three *Kiôgen* (lit., mad words), farcical interludes, were announced in the following order: 1. *Shunkwan*: the High-priest in Exile. 2. *Koi no Omone*: the Burden of Love. 3. *Aoi no Uje*: the Sick Wife. 4. *Funa Benkei*: Benkei at Sea. 5. *Tsuchigumo*: the Earth-Spider.

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Kiôgen. 1. *Kitsune-Tsuki*: Possession by Foxes. 2. *Roku Jizô*: the Six Jizô. 3. *Fukuro Yamabushi*: the Owl Priest.

By an hour before noon the audience, seated on cushions in little pens holding four or six persons, had composed itself to that air of thoughtful anticipation which I had hitherto associated only with devotees of Ibsen or Wagner.

The story of *Shunkwan* was quite devoid of spectacular appeal. Exiled in 1177 with other rebellious priests by Kiyomori, the ruthless Taira chief, to Devil's Island (*Kikaigashima*), he is discovered celebrating with his companions an oblation to Kumano Gongen, and praying for speedy restitution to his fatherland. Pitiful, indeed, is the case of these banished suppliants, who wear the blue-and-white hempen skirts of fishermen, and whose penury is such that they are obliged to bring the God water instead of *saké*, and sand instead of rice, and hempen fetters instead of white prayer-cord. Yet Kumano Gongen hears and answers their petition. An Imperial messenger arrives from Kyoto with a letter from the daughter of Shunkwan, announcing that the Son of Heaven, Lord of the Land of the Rising Sun, has been graciously

pleased to recall his erring subjects, pardoning their offences and inviting their prayers for an expected heir to the throne. Beaming with grateful joy, the old man now scans the Imperial mandate more closely, only to find that his own name is omitted from the list of those forgiven. Yasugori and Moritsané will be taken, but he, Shunkwan, must be left. In vain do his fellow-exiles lament and protest; all know that the Son of Heaven's decree must be obeyed to the letter. Accordingly, the others embark, while their disappointed chief falls speechless and hopeless on the shore. A simple, poignant story! So touchingly interpreted that the primitive and even ludicrous makeshifts of the mounting seemed hardly incongruous!

Now came the children's turn to laugh at the first of the *Kiôgen*, entitled "*Kitsune Tsuki*," Possession by Foxes. Most of the comical interludes deal with rustic stupidity or cunning, and all refer in some way to religious belief or practice. If one may judge by the ubiquity of his images, the fox is the most sacred animal in Japan. It is they who, if not propitiated, ruin the rice crop. Farmer Tanaka sent two of his men into the fields with rattles to scare away birds, and laid on them



"THE EARTH SHAKER"

FROM A COLOUR PRINT BY KOGYO

Japanese Religious Plays



"SHUNKWAN IN ENFER"

FROM A COLOUR PRINT BY KOGYO

many injunctions to beware of the demonic fox, *Kitsune*, whose exploits had lately made him the terror of that neighbourhood. The warning is but too effectual. So full are the watchers' minds of the dread of fox-possession, that when their master appears with a jug of *saké* in his hand as a reward and refreshment after labour, they believe him to be *Kitsune*, the tempter, and thrash him soundly out of his own rice-field.

Some have asserted that love, the romantic and chivalrous love of Western literature, is absent alike from the art and letters of Japan. So far is this true that Mr. Fukuchi, who is not only the most accomplished playwright in Tokyo, but also a Shakespearean student, being now engaged on a translation of "Othello," assured the writer that "no play of Shakespeare could be presented, as it stands, to a Japanese audience, for they would find the relations of men to women throughout irrational, if not ridiculous." Mr. Lafcadio Hearn, discoursing on "The Eternal Feminine" in his charming collection of studies, "Out of the East," adduced much evidence to the same effect. Nevertheless, what could be more romantic than the title and plot of the play, attributed to the

Emperor Gohanazono, though signed by Motokiyo — *Koi no Omoni*, "The Burden of Love"? The lover is Yamashina Shoji, an old man of high birth but miserably poor, to whom out of charity has been entrusted the tending of the Emperor's chrysanthemums. A Court lady, seen by chance one day as he raised his head from the flowers, inspires a passion which he feels to be beyond hope or cure. He confides his happiness to one of the courtiers, who counsels him to carry a burden round and round the garden many times until, haply, the lady "seeing, may relent." This he does. At first the burden seems light as air, being buoyantly borne, but gradually it grows heavier and heavier, until at last he staggers to the ground, crushed to death by unavailing love. Soon after his ghost appears, a melancholy spectre with long white hair and gown of silver-grey, with wattled staff and eyes of hollow gold. At this point all chivalry certainly vanishes, for the angry apparition stamps and glares and, shaking locks and staff, stoutly chides the beauty for her callous cruelty. The lady does not once intervene, but throughout the piece sits motionless, a figure rather than a person, her eyes fixed on the burden itself, as it lies, concrete and symbolic,

Japanese Religious Plays

wrapt in apple-green brocade, near the front centre of the stage. This inclusion of a significant, silent object among the *dramatis personæ* is curiously effective. The sight of Yamashina tottering beneath a physical weight would have made clumsy prose of a beautiful poetic truth. His feelings are better conveyed by the dirge-like song and lugubrious posturing, which poverty of language compels one to miscall a "dance." Full of dignity and fine gesture is the ghost's rebuke. Slowly revolving on his heels, tossing back his streaming silvery hair, now dashing his staff upon the ground, now raising his *kimono*-sleeve slowly to hide his face—one felt that this weird figure was expressing elemental passion in language more elemental than speech.

Kyoto Court-life of the twelfth century, painted for posterity in the famous, interminable pages of *Genji Monogatari*, one of the oldest achievements of the lady novelist, has found less tedious and equally faithful presentment in such dramatic miniatures as Aoi-no-Uye, Prince Genji's long-suffering wife. Jealousy is the key-note of this lyrical play—that insatiable, self-torturing jealousy which is the hardest of demons to expel. Again I notice a piece of curious, silent symbolism. The poor

demoniac wife who gives her name to the play does not appear either as person or figure; in her stead a long strip of folded brocade, suggesting a bed of sickness, lies immediately behind the footlights. Thus, though subconscious of her entity, the spectator is compelled to focus all attention on the apparition, which takes double form. First comes the spirit of the Princess Rokujo, who takes vengeance on her false lover (Genji is the Don Juan of Japan) by haunting the hapless Aoi in the shape of a pale, wailing woman. A *Miko*, or Shinto priestess, is summoned to exorcise the intruder. In vain she rubs her green rosary, muttering fervid prayers; the spirit wails more loudly, more intolerably, and only yields at last to the fiercer spells and rougher wrestling of soul with soul on the part of a mountain priest, whose victory is but short-lived, for now a terrible phantom, the Devil of Jealousy, wearing the famous *hanja* mask, replaces Rokujo. Inch by inch the priest falls back, as the grinning demon with gilt horns and pointed ears, slowly unveiled from shroudlike hood, glides forward to smite him with menacing crutch. To and fro the battle rages beside the prostrate Aoi-no-Uye; neither holy man nor devil will give way; the screaming and shrill



"BENKEI AT SEA"

Japanese Religious Plays



"THE EXORCISM OF JEALOUSY FROM AGNOSTIC"

FROM A COLOUR PRINT BY KOGYO

filing of the musicians rise to frenzied pitch; adjuration succeeds adjuration, until the evil spirit is finally driven away. Nothing can exceed the realism of this scene, so masterfully played that the hardest Agnostic must be indeed fancy-proof if he cannot feel something of the awe inspired into believers by this terrific duel. Moreover, this is exactly the sort of incident which exhibits to the full extent of their potency the peculiar characteristics of Nō drama. What human face, however disguised and distorted, could rival the malignant horror of a Japanese mask? What mincing and gibing Mephistopheles could compare for a moment with the devilish ingenuity and suspense of this posture-pantomime, with its endless feints and threats and sallies and retreats? And how the anguish of battle is enhanced by the "barbaric yawp" and sharp, intermittent drum-taps, which excite, without distracting, the spellbound audience! So abrupt and discreet is the interjected cry of the immobile musicians that one might easily take it for the defiant or hortative outburst of an invisible spirit attracted to the ghostly combat.

Good-humoured drollery, of which the gods come in for a fair share, is no more alien to the Japanese

than it was to the Greek temperament. And, if one had to guess which divinity or divinities are regarded with more affection than awe by such lighthearted worshippers, one would certainly name the Rokujizo, or Six Jizo. While Buddha and Kwannon, Tenjin and Inari dwell in small or stately temples, augustly apart, the six Jizo sit sociably in a row by the roadside or on the outskirts of a shrine, protected, if protected at all, from the weather by a plain, wooden shed. For they belong to the class of open-air, minor deities, familiarly known as "wet gods." Yet they play a large part in the emotional life of the people. The amusing *Kiōgen*, named *Rokujizo*, seemed to please the younger members of our audience infinitely more than the romantic and spectral dramas which preceded it. A pious farmer, anxious to attest his gratitude for a good harvest, resolves to put up six Jizo effigies in his fields, and, seeking a sculptor to carry out his design, falls in with a knavish fellow, who boasts that he can carve statues more quickly than any one else in the world, and promises that the six shall be finished by the following day. The bargain is concluded. Then the pseudo-sculptor persuades three confederates to personate Jizo,

Japanese Religious Plays

entrusting them with the jewel, the staff, and the other symbols. As soon as they are well posed as living statuary he brings the farmer to admire them, and, pretending that the other three are at the opposite end of the field, sends the extemporised gods by a short cut to anticipate the buyer's arrival. He, however, though duly impressed, desires to see the first three again, and then again the second three, until the impersonators, tired with running backwards and forwards, forget what pose and what emblem to assume, entirely destroying all illusion by their ridiculous perplexity. The farmer discovers the trick and administers a sound drubbing to the fraudulent artist, while the Jizo make their escape. The humour of this naturally depends on the "business" of the performers, since no pretence is made to literary merit in the dialogue, which is couched in colloquial Japanese of the same period as the lyrical dramas themselves—that is, from the fourteenth to the sixteenth century.

The most important (if not the most interesting) item in the programme was a little historic play in two scenes, entitled *Funa Benkei*, or *Benkei at Sea*. No figure in Japanese annals is so popular as Benkei, the Devil Youth (*Oniwaaka*), credited with eight feet of stature, unless it be Yoshitsune, the valiant boy who vanquished the giant in single combat on Gojo Bridge in Kyoto, and thus acquired a loyal and invincible henchman. The numberless adventures in which Benkei by strength or cunning ensures the success of Yoshitsune have been utilised again and again by painters and playwrights. Unfortunately, the fruits of victory are always snatched from Yoshitsune's grasp by the jealous despotism of his elder brother, Yoritomo, the terrible chief of the Minamoto faction. When the play opens, he is discovered with a handful of faithful followers at Omono-no-ura, whither he has fled to escape the machinations of his brother, but further progress is delayed by the arrival of Shizuka, a beautiful Geisha, who entreats permission to bid him farewell. Benkei refuses to allow this, and asserts that his master wishes her to return at once to Kamakura, the capital, without an audience. But the girl will not believe that her lover has sent so harsh a message, and insists on dancing once more before him. Shizuka's dance is very elaborate and beautiful, though a little tedious for the European who has not been trained to appreciate the symbolic import of woven measure and waving arm. Yoshitsune, deeply moved, gives her a *saké*-cup, as a sign that she may carouse with him for the last time; but Benkei, sternly insensible to dalliance, bids her withdraw, and gives orders to set sail.

Once more the performers take their places in a primitive piece of framework representing a boat, while the resources of orchestra and helmsman are taxed to their utmost in the endeavour to simulate a storm. The fife screams, the drums thunder, the steersman stamps his foot, and, suddenly, out of the furious tempest rise grim spectres, with black, fleecy hair, gilt horns, and blood-stained halberds. These are the ghosts of the Taira clan, slaughtered by the Minamoto in a great sea-fight at Dan-no-ura, two years before—a battle which might be termed the Bosworth Field of the great civil war which devastated Japan in the latter half of the twelfth century. Yoshitsune, with youthful heat (he is always a boy in the Nō dramas), lunges at the phantoms and shouts his war-cry, but Benkei (who adds the functions of a priest to his other accomplishments) strikes down his sword, and, producing a rosary, hurls a volley of exorcising prayers at the discomfited ghosts. As always, the play ends in David's deliverance from danger by the resourcefulness of Goliath.

Tsuchigumo, the Earth-Spider, the last piece performed, is founded on a curious legend, whose only merit is that it affords excuse for a fantastic stage-picture. It seems that a band of robbers, who lived in caves and were known by the nickname of Earth-Spiders, were routed from their lairs and exterminated by Kintaro, servant of Yoremitsu, whose valour was much enhanced in popular estimation by the flattering rumour that the defeated pests were not men at all, but a race of enormous demon-insects. Accordingly, the climax of *Tsuchigumo* is a stirring encounter between Imperial Guards armed with swords and spears, and masked monsters, who entangle their weapons and baffle their aim in a cloud of long gauzy filaments, resembling the threads of a spider's web. The piece is pure pantomime, owing even less than usual to music, incident, or poetic style. *The Owl Priest*, the last of the *Kiōgen*, calls for no description.

From the foregoing record of a typical day with the religious plays of Tokyo, excellently illustrated by Mr. Kogyo, the reader can form some idea of the place they occupy in Japanese life. Equally removed from the simple *Kagura*, danced by Shinto priestesses, and the elaborate series of loosely connected scenes of which popular plays consist, they appeal neither to *naïve* peasants nor excitement-loving shopkeepers. For the educated patriot they enshrine memories of all that is most heroic and most venerable in the Middle Age, whose beliefs and customs, manners of speech and dress, are thus piously handed down. On artistic grounds

as well as religious, the Japanese aristocracy deserves credit and gratitude for so carefully cherishing one of their most integral and unique possessions—the choral religious play.

OSMAN EDWARDS.

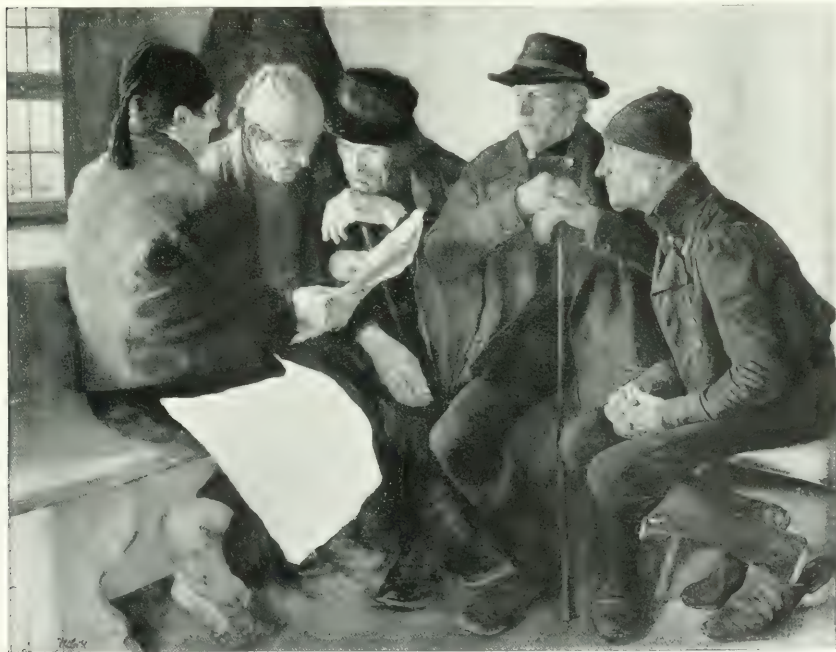
WILHELM LEIBL. BY GEORG GRONAU.

ART, like the sea, has its periods of ebb and flow. Surely, if perhaps not with absolute regularity, this phenomenon repeats itself: the development of a strong naturalistic movement, which in due course dies quite away, while the new-found treasures of genuine observation, brought in by the flood, remain behind. In other words, the impetuosity of individual genius is followed by an exhibition of the shallowness of superficiality and pretension.

Naturalism is inborn in the German. That which made our art great in the past was, in the first place, its wonderful faithfulness of observation,

and its capacity for demonstrating the truth without faltering. Indeed, one might almost reproach the great Masters of German art—even Dürer and Holbein, if there were any one courageous enough to do so—with the fact that they directed their efforts solely to the representation of strict reality. But what made their period so grand and imposing was this: the great Masters found means whereby to express just that which they *meant* to express.

The conditions which brought about a complete change in æsthetic ideas in Germany were very peculiar. The theory of art generally inculcated was an ideal conception of things, represented by classic work; and then for a long period prejudice vetoed art of all sorts. When this attitude was abandoned a fresh start was made, but not from that source of all true art—Nature herself. Artists wanted to be "German" and "Christian," and began to be enthusiastic over primitive Italian and German art, proceeding from one imitation to another. The reality remained, though changed in form.



"VILLAGE POLITICIANS"

(By permission of S. Seeger, Leipzig)

BY WILHELM LEIBL

Almost up to the present time naturalistic art has scored very few successes during this century in Germany. It was condemned, theoretically, by our artists; but in truth they were incapable of rising to such heights. The sheer artistic meaning of a work was not enough to satisfy them; in their eyes a work of art, especially a picture, must needs deal with history, or philosophic thought, or even tell a mere anecdote. So many anecdotes have probably never before been related in art as during the present century; and not only in Germany, for all countries have sinned equally in this respect.

Such being, until recent years, the condition of things, it may easily be conceived how commanding is the position of a man who has long chosen subjects affording inexhaustible wealth of anecdote, but at the same time has dealt with them legitimately, simply, and honestly—an artist with powers such as have not been seen since the days of Holbein himself. It passes understanding that this man should

have remained almost unknown hitherto, save to the few who realise what art is and what it should be. This artist is Wilhelm Leibl, illustrations of whose works are now, through the kindness of Mr. S. Seeger, submitted to the readers of THE STUDIO.

Leibl was born in 1844, at Cologne, his father being the cathedral organist. A portrait of Leibl *à l'ère*, dated 1866, hangs in the public gallery of that city. He received his first training at the Munich Academy, his teachers being Piloty and Ramberg. A number of studies of heads by Leibl of that period are in existence. They are heads of models, painted with great care, but academical and rather impersonal. Among them is a female head in profile, which betrays peculiar gifts of colour, and is brilliantly painted. Leibl did not stay long at the Academy; he took a studio, and painted on his own account. Thence issued one or two portraits and a studio scene. Two fellow-artists are lost in

the contemplation of an art engraving; the figures stand prominently in the room, which is full of atmosphere. The conception is happy, but it must be objected to this picture, as well as to most of the portraits of that time, that the artist has unsuccessfully endeavoured to reproduce the style of the great Dutch masters. While at Munich Leibl was refused a gold medal on the ground that he was too young, but he won a medal for a portrait exhibited at the Paris Salon in 1859.

At that time Eugène Muntz wrote of him in the *Gazette des Beaux Arts*: "M. Leibl, un tout jeune homme . . . expose plusieurs portraits des plus intéressants. La main est encore inexpérimentée, mais cette main, on la reconnaît déjà de loin; la science manque, et non le talent; or le science s'acquiert." This prediction was brilliantly fulfilled.

The same year (1869)



"IN THE KITCHEN"

(By permission of S. Seeger, Esq.)

BY WILHELM LEIBL



(By permission of S. Seeger, Esq.)

"FRAUEN IN DER KIRCHE." FROM A
PAINTING BY WILHELM LEIBL

brought a complete change in Leibl's conception of art. A grand exhibition of modern French works, principally of realistic tendency, had been opened in Munich. One gallery was devoted to Courbet's paintings. Leibl was enthusiastic: he perceived that it was possible to approach Nature without imitating the old masters; and this conscious assertion of independence made the most profound impression upon him. When Courbet came to Munich, the two artists fraternised, without being able to converse, Courbet speaking only French, Leibl only German. But they understood one another, because they were aware of the near kinship of their art. Leibl followed Courbet to Paris, and stayed there until the outbreak of the war. Some of his canvases were exhibited in the Salon of 1870.

The paintings executed by Leibl at that time, during his residence in Paris or immediately after, will rank among the most perfect productions of German art in the nineteenth century. Among them I will mention *Die alte Frau mit dem Rosenkranz* (1869); *Die Cocotte* (until lately in the possession of Mr. Chase, the New York painter); and (commenced in 1870, but never finished) *Die Tischgesellschaft*. All three paintings are in the possession of Herr Seeger. These pictures are painted with freedom, grandeur, and power. Their beautiful tone is the natural consequence of a real sense of colour. In the painting of the old woman, for instance, a red shawl, thrown over a chair, is the only bit of striking local colour; apart from that we have a combination of black, brown, and grey, from which rises the wrinkled face, and the withered old hands, holding a rosary. The Dinner Party consists of black figures, in the midst of which is placed a lady dressed in light grey, which thus becomes the colour centre of the picture. Everything here testifies to artistic discernment born of highest genius. The *Cocotte*, in point of artistic taste, may be compared with the best work of Terborch. The artist paints without regard to line and contour, but produces a form of extraordinary reality. He places no value upon careful finish, but considers his painting finished when he has fully expressed himself in colour. Occasionally broad strokes of the brush (as in the Dinner Party) remain unconnected side by side, and the eye of the beholder combines the great splashes into the desired form.

How came it that an artist who began in this manner should have painted, not quite a decade later, like a German master of the sixteenth century, so that he may be compared with Holbein as

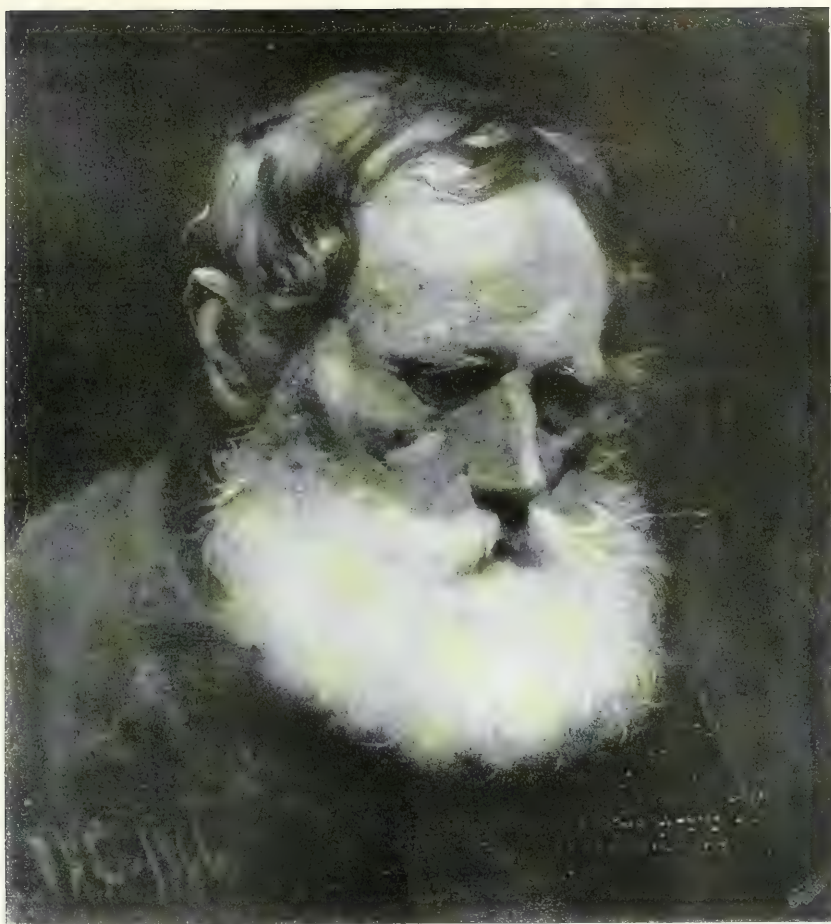
regards smoothness of execution and scrupulous exactness of drawing? Other surroundings, a complete change of atmosphere, and, perhaps too, the conviction that the real force of German art is rooted in soil other than that of French art, may have brought about this radical transformation. If we compare his *Tischgesellschaft* with his *Frauen in der Kirche* (first exhibited at Vienna in 1882, subsequently in 1883 at Munich and at Georges Petit's gallery, and now private property in South Germany), we can scarce believe both to be by the same hand. The connecting characteristics are almost completely absent.

When Leibl returned to Germany in 1870, he could not long remain within the walls of a city. He fled to Nature, not, as was the case in the last century, from frivolity or sentimentality, but because his strenuous being required fresh air to breathe. He took up his abode in the little Bavarian villages, in Graselfingen on the Ammersee, in Barblingen; in 1884 he retired to Aibling, and when that place became invaded by town dwellers he escaped into the mountains, chose a peasant's house as his abode, and there he now lives with his friend Sperl, the landscape painter, in the voluntary loneliness which has become a necessary of life to him.

Those who knew Leibl describe him as a thick-set man of uncommon bodily strength. He has the courage to live as it pleases him, his dress and habits being those of the Tyrolese peasants whose life and manners have become the subjects of his art. He is an ardent hunter, and, while he lived on the Ammersee, often spent days and days in fishing and rowing. Thus he has lived for years, and frequently does not touch a brush for months at a time.

In the contemplation of Nature his eye recovered its steadiness, and lost everything that was foreign to his true temperament. Gradually the artist's broad manner, assumed under the influence of the French realists, was changed to a clear and careful surface execution, which developed by degrees into the most minute finish. It was as if his eye had undergone a change since he had lived in the open, far away from the atmosphere of a capital, in the clear and pure mountain air.

The paintings representing best this stage of Leibl's art include the following: *Dachauer Bäuerinnen* (1871), two peasant women in their Sunday dress, sitting together on a bench in an inn; the life-size *Portrait of a Hunter* (1874) casting his eye over the landscape, a work full of animation, but not altogether happy in its general effect (both



(By permission of S. Seeger, Esq.)

A PORTRAIT. BY
WILHELM LEIBL.

these paintings are now in the Berlin National Gallery); and his *Bauernpolitiker*, a group of peasants intent on their newspapers. This picture was bought in 1878 at the Paris Exhibition by Mr. Stewart for his celebrated collection, and sold with it last year. Quite recently it was bought from a private French owner by a collector at Berlin for over £4000, the highest price yet paid for the work of a living German painter. At present it forms the *clou* of the Exhibition of the Berlin Secession. This painting clearly exhibits Leibl's transition period. Two of the figures are painted broadly, and look somewhat patchy; the others are finished with such delicacy that every detail might be looked at through a magnifying glass, while the perfect colouring cannot be expressed in

words. The artist had now arrived at that full perfection of finish and execution of which *Frauen in der Kirche*, on which the painter was engaged for four years (1875-78), is a classical example, and with which, perhaps, may be compared only his *Wildschützen*—called also *Die Nelke*, from the fact that the girl is wearing a carnation on her breast—a group of four or five half-length figures (exhibited in 1883 in Paris).

In order to understand the full significance of these paintings, one needs to have a distinct perception of a whole group of works which were produced at that time in Germany, and have nothing in common with the pictures of Leibl but the subject. The Tyrolese peasant had only just been discovered, and painters were enthusiastic about him. Every good characteristic was centred in him. He was strong, good-natured, generous to the extreme, and possessed many other fine qualities. If any one will take the trouble to look through the family journals of the Seventies, particularly the then all-powerful "Gartenlaube," he will be astonished to find how many novels and stories were located in the Tyrol and amongst its inhabitants. We all know they were caricatures of the actual conditions prevailing; that facts were manipulated in a shocking manner, to suit the taste of the city Philistines; that the truth was hidden, and that the shady side of Tyrolese life was not understood; nor was there a desire to see it as it really was. There was the same tendency in painting. Tyrolese pictures were to be found in every exhibition, with spick-and-span girls and youths in splendid costumes, all imbued with that superficial prettiness of type which passes for handsomeness with the average man.



"A BAVARIAN PEASANT GIRL"

BY WILHELM LEIBL

(By permission of S. Seeger, Esq.)



"THE LAST PENNY"

(By permission of S. Seeger, Esq.)

BY WILHELM LEIBL

Only one thing was wanting—truth, that real strength which distinguishes the people of that country and naturally leads them to brutality. By far the best artist of this group was Franz Defregger, who popularised the type, and who—a very interesting point—although by birth a native of the Tyrol and of peasant origin, contributed more than any one else to disseminate false impressions of his native land.

Thus sprang into existence a new variety of the much-loved "genre picture." The painters did not want to observe, nor to express the truth, but simply to tell a story for the family. It was possible, looking at the pictures, to make all sorts of reflections about the relations of the figures to each other, and this amused the public.

Nothing of the kind is to be found in Leibl's paintings. He came to the country as a dweller in cities, gifted with a clear and observing eye, and he

transferred to canvas what he saw. He never thought of discovering good qualities in the persons who sat as models to him, nor of attracting the public by anything else but sheer artistic worth. He endeavoured to reproduce most faithfully what he observed, or, rather, he was impelled to do so by his genius. It is owing to this that his paintings possess that probability which attracts and convinces. A simple scene, a few figures seated together, becomes a typical picture. His paintings have the same credibility as documents. Leibl at that time painted with an impersonality which has been the attribute of but very few men of really great genius. We do not learn anything of the inner life of the artist himself. It is all truth, truth, truth!

One must again and again observe with wonder the acuteness of observation and the sureness of hand acquired by Leibl at this period. The

smallest or the greatest subject was of equal value to him. The pattern of the dress worn by the peasant women at church, the old ornament studded with turquoises worn on their bosom-cloths by the girls, the flower on the hat of the young fellow, interested him as much as the horny, toil-worn hands, the smooth faces of the girls, or the early wrinkles in the features of his men and women. It is said Leibl began his picture *Die Nelke* by completely finishing the carnation to its greatest perfection, like a miniature painter, before anything else was put on his great canvas. Thus it happened that he did not take sufficient note of the *ensemble*, that the picture was composed of details—certainly incomparably painted—and that acute critics objected that the figures did not seem to be separable. Thereupon the artist cut to fragments his wonderful painting, full of brilliant observation, the work of years of industry, because he saw that the

critics were right. Even to-day one cannot repress a feeling of sorrow that the work should never have been completed—or, rather, should thus have been destroyed. Few indeed are the artists who would have shown so keen a self-criticism.

It will easily be understood that Leibl's pictures at that time found but little favour with the public, or even with the critics, for they contained none of the anecdotal qualities so dear to the majority. "The man who has the misfortune to be an artist in Germany," exclaimed Leibl, "might well half-die of vexation. I can only pursue my art in my own way, conscious that there is no trace of charlatanism in it."

However, Leibl could find pride and consolation in the support he received abroad. "Hitherto," he remarks, "very few have praised my work in Germany; the more rejoiced am I, therefore, that I have laboured elsewhere." He was naturally grateful when his *Bauernpolitiker* was bought for 15,000 francs and hung by its British purchaser side by side with the work of masters such as Troyon and Horace Vernet; and it pleased him greatly to hear that Alma Tadema had one of his drawings in his studio.

Something of the great impression produced on the intelligent by these pictures may be realised on reading the comments of the French newspapers on the subject. "This is something more than painting—such is the cry of admiration I hear from the spectator"! Thus the comment of A. de Lostalot, when the *Bauernpolitiker*, the *Frauen in der Kirche*, and *Die Nelke* were exhibited in 1878. This art was realised as being a return to that realism of detail which was ever the great characteristic of Northern work. "M. Leibl is capable of teaching the German school that in which it has been most greatly lacking for a century past—simplicity" (*Gazette des Beaux-Arts*, 1882). "This will be a tremendous painter" (wrote Duranty in 1879); and, indeed, it was clear to see the future "Master" in the painter; and a steady advance in power was soon observable, with a change of manner. Yet the *milieu* of his pictures ever remained the same, and his delicacy of observation never for a moment forsook him. But while he at last was treading the path which was to bring him near to the greatness of Holbein himself, while, with admirable sureness and freedom of vision, he continued to draw and paint, he was constantly seeking still greater perfection of style. It may truly be said, indeed, that Leibl's third period includes all that was best in his first and in his second.

His method grew broad and bold once more, as it had been in his early days, when his as yet unmastered brushwork gave promise of the breadth and power that would come with wider experience. No longer was it possible to reproach him with forgetting the *ensemble* in his excessive regard for detail. It is characteristic of Leibl that he should then have devoted himself with all his ardour to his immediate surroundings. In point of colour and delicacy his work now produced was on a level with that of the great Dutch painters of interiors, yet with no suggestion of their "tone." Leibl's canvases continued to be light and joyous. After his interiors he turned to landscape. Some years ago his friend Sperl painted the landscape portion of Leibl's picture, *Frauen im Obstgarten*. Only a short time ago I had an opportunity here in Berlin of seeing one of Leibl's pictures, his *Bauernhaus*, the cottage in which he dwells, beneath the green boughs of the overhanging trees. Every one was bound to admit that this work contained evidence of all Leibl's good qualities.

The following works among others belong to Leibl's third period: *Die Wildschützen, Zeitungsleser am Feierabend*, *Die Spinnstube* (in private possession at Basle), *Alte Frau und Jäger* (1893), *Bauernjägers Heimkehr* (1894), *In der Kleinstadt* (now in the New Pinakothek, Munich), *Mädchen am Herd*, and several other pictures of Upper Bavarian peasant girls. These did not provoke outcry—as did some of Leibl's earlier works—"Ce n'est plus de la peinture!" As a matter of fact this is painting in the highest and truest sense of the word. How simple, how plain, how true they are! Not till they are closely examined does one realise the delicacy of the painting. Note all the details: the furniture, the cupboard with the light glinting from above; or see, through the tiny window of the little room, the landscape outside—all wonderful in their absolute truth and reality. This is not a mere copy, a transcript, it is the thing itself we have before our eyes. To all appearance Leibl has fresh surprises in store for us, for the pictures he had done during the past year show wonderful power, and seem to attain greater heights than even the best of his former work. I refer particularly to three paintings which were finished during the spring: the figure of a peasant girl, decked in her best, with a flower in her hand—a modern pendant, if you will, to Rembrandt's *Saskia* in the Dresden Gallery—and two groups, both representing a girl and a lad in a kitchen. The warm, magical tone pervading these canvases is worthy to rank with the best work of the old



(By permission of S. Seeger, Eng.)

"THE TWO POACHERS"
BY WILHELM LEIBL



"DACHAUER FAUERINNEN"

BY WILHELM LEIBL

(In the National Gallery, Berlin. By permission of S. Seeger, Esq.)

masters; while in both groups one is simply amazed at the splendid freedom of the figures. The marvel increases when one learns how these pictures are achieved. The models live in Leibl's house—are his servants, in fact. The room they chiefly inhabit is his kitchen. He says to them, "Just go in the kitchen and talk one with another." Nothing loath, the young people cluster round the hearth and the boy fills his pipe. Presently comes Leibl and watches their movements. He alters their positions very little if they in any way suit his fancy, and begins to paint away as simple Nature dictates. This is how he gets his atmosphere, the colour of the clothes, the smoke-stained kitchen walls, the flesh tints on the hands and faces, and the leafy green seen through the windows.

Thus ever he pursues his way—the way his surroundings suggest: going forward full of steady

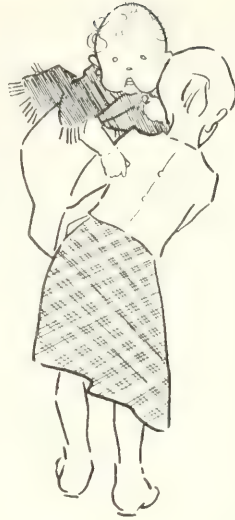
purpose. Leibl once drew this comparison between his painting and his favourite sport: "As I hunt so I paint. I must pursue my game—that is, my idea—at any cost; if need be, through thorny paths, or floods, or snow, or ice." The man who thinks and acts thus is bound to attain his goal. And even now Leibl towers high above his fellows, in solitary grandeur, like the hill on which he dwells.

SOME DRAWINGS BY MRS. FARMILOE. BY WALTER SHAW SPARROW.

THE work of Mrs. Farmiloe is a connecting-link between the diverse and delightful arts of Randolph Caldecott and Mr. Phil May. It is often conceived in the tender spirit of Caldecott, though I do not yet claim for it either the wise daintiness in composition, or the great variety of refinement in humorous expression, for which the best of Caldecott's "toy books" are famous. Still, there are children in Mrs. Farmiloe's sketches that set one thinking of Randolph Caldecott, notwithstanding that the technique, the method of execution, owes something to the example of Mr. Phil May. At a first glance it seems to owe much to this draughtsman—so much, indeed, that Mrs. Farmiloe is sometimes looked upon as an imitator. But this criticism is really superficial, for the line in Mrs. Farmiloe's work is far too easy and too expressive to be the outcome of deliberate copying. There is no uncertainty in its run and rhythm; it is a line in which we feel a spontaneous freedom and charm, such as we never meet with in imitated cleverness. For this reason I was not surprised to learn that the artist had nearly completed the framework of her style when she first became acquainted with Mr.

May's drawings. Even in childhood she saw things simply, in silhouette, and sketched them almost in her present manner, finding it hard to take any pleasure at all in the representation of details. Thus, unaided, she arrived at a method of work very akin to that which Mr. May devised when sketching for the bad printing machines of the *Sydney Bulletin*. In essentials, then, Mrs. Farmiloe's style is her own; but—and this is the main point—it has been matured under the influence of an admiration called forth by Mr. May's technique. Its few strong lines used to be thin and wiry, lacking tone, and suppleness, and breadth. Clever they were always, but somewhat amateurish, the young artist having yet to learn how to perfect her summary method of execution. Then, all at once, Mr. May came, and with his masterly craft of line taught a pupil unknown to him.

At this point, if I mistake not, these two humorists in black-and-white part company. Both, it is true, find many of their subjects among the poor of London, but they differ widely both in their choice and in their treatment of such by-street Cockney themes. The lady's *forte* is her gay knowledge of children, their joys and humours, jealousies and kindnesses, and all the other quick emotions of the wayward young heart that make up the drama of life in childhood. It is in this kind



"A HEAVY WEIGHT"

DRAWN FOR "THE STUDIO" BY EDITH FARMILOE

of knowledge that Mr. May is defective. The interest he takes in children is entertaining, but it is a satiric interest, far more remarkable for the zest with which it seizes upon every such surface trait as invites caricature than for the divining sympathy which not only penetrates into the heart-world of a child's life, but lights it up for us with a flash of playful drollery. To give apt expression to these finer shades of criticism is so very difficult, that much must be left to the reader's own memories of the art criticised; but the real point is that Mr. May's street Arabs are rarely true children. Their look is often one of aged astuteness, and there is often no childhood even in their bodily proportions. I shall be told, of course, that such old youngsters are to be seen in the slums of London. No doubt. But are they fit subjects for the pencil of a great humorist? And ought we to laugh over them, as though they were not victims of the evil dregs of our civilisation? These questions have to be considered by artists and critics, and I certainly believe that Mrs. Farmiloe's answer is the right one. Unchildlike children should excite pity: they are abnormal; a slum crowded with them is nothing but a neglected hospital



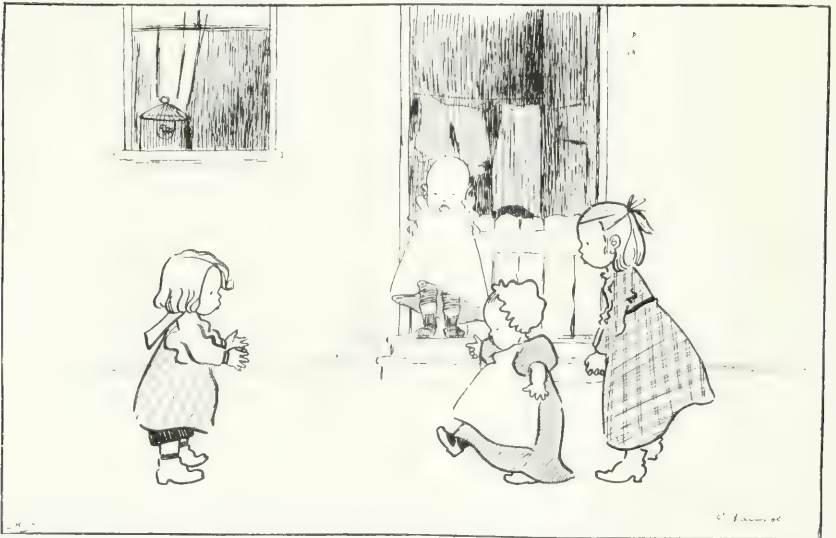
"GOOD ADVICE"

DRAWN FOR "THE STUDIO" BY EDITH FARMILOE



"HILK NEW BONNET" FROM "TAG, RAG AND BORTAIL" (GRANT RICHARDS)

BY EDITH FARNILOE



"LEARNING HIM TO WALK" FROM "TAG, RAG AND BORTAIL" (GRANT RICHARDS)

BY EDITH FARNILOE



"THE NEW BABY" FROM "TAG, RAG AND BORTAIL" (GRANT RICHARDS)

BY EDITH FARMILOE



"FLYING FROM JUSTICE" FROM "TAG, RAG AND BORTAIL" (GRANT RICHARDS)

BY EDITH FARMILOE

out of doors. Hence, no doubt, a graphic humorist treads on very delicate ground when he tries to provoke mirth by letting his art play in such unwholesome places.

Besides, normal children are not uncommon among the poor of London, and in art, as in life, they are vastly more attractive than the abnormal. This is what many of us have forgotten during the coster craze, so I rejoice that Mrs. Farmiloe recalls it to mind, giving us at the same time a street-bred humour that is never blatant. That her art has faults, faults of inexperience, is certainly true. Most details are stumbling-blocks to Mrs. Farmiloe. On several occasions, for example, as in the winsome sketch entitled *Ireland—an Eviction* (p. 177), she has been tempted to put a few birds flying in the distance; and in every case I would gladly scratch them out, either because they are too big, or else because there is something wrong in their arrangement. So I cover them with a cigarette-paper and enjoy the rest of the picture.

One other point is worth noting in connection with the difficulty that Mrs. Farmiloe experiences in handling details. She tells me that she cannot sketch well from nature, as she is bewildered by the great number of lines which have to be drawn one by one; but when she turns away from the

object and sets herself clearly to visualise it, to see it clearly with her mind's eye, the feeling of bewilderment leaves her, and the model's chief lines are soon upon paper. This skill in drawing from memory is often very helpful to Mrs. Farmiloe, for children never know when they are being "took," and consequently never pose and look unnatural. She can take part in their amusements and yet be their graphic historian. On the other hand, it is also a dangerous way of working, since it is apt to give rise to stereotyped conventions, to endless repetitions, so that this tendency ought to be counteracted by patient studies from the life. The drawings thus made may be bad, yet they store the mind with new and varied material, which is certain to find its way into the next memory-sketches. And I say this because a few children in Mrs. Farmiloe's art have a family likeness, a set type of face and figure.

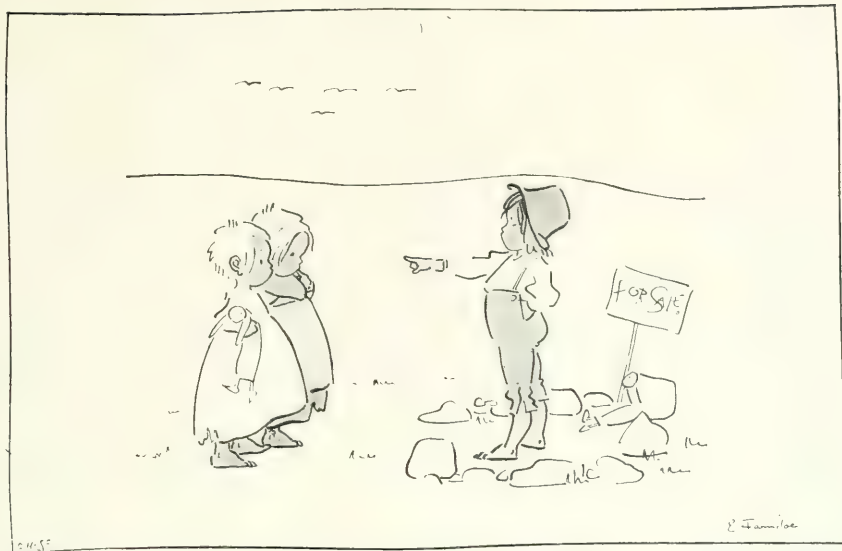
We must remember, nevertheless, that in writing about a lady of genius a man may easily give bad advice. "Women," said Goethe, "do the most through imagination and temperament." Their best work has ever been done intuitively, under an instinctive rather than technical guidance. They have eyes to see and hearts to understand a great many subtle things unperceived by men; hence we are often seriously at fault when we try to influence their ways of working. This is what Mr. Ruskin found out in the case of Lady Waterford, the greatest woman-artist of the century, who was rendered timidly self-conscious by a course of systematic instruction. Nature was her best guide, as Mr. Ruskin soon acknowledged. In brief, academic studies do much for men, but it is doubtful if they are ever very useful to women of first-rate ability; and thus I may be altogether wrong in my remarks on the benefits that Mrs. Farmiloe would receive from studying from the life. This is a point which she alone can decide, guided by her intuitions.

Just a few biographical facts must be given now. Mrs. Farmiloe is the second daughter of Colonel the Hon. Arthur Parnell, a retired officer of the Royal Engineers and a second cousin of the late Irish leader, Charles Stewart Parnell. She has four sisters and four brothers, and a talent for humorous drawing runs in the family. Her husband, the Rev. William D. Farmiloe, is Vicar of St. Peter's



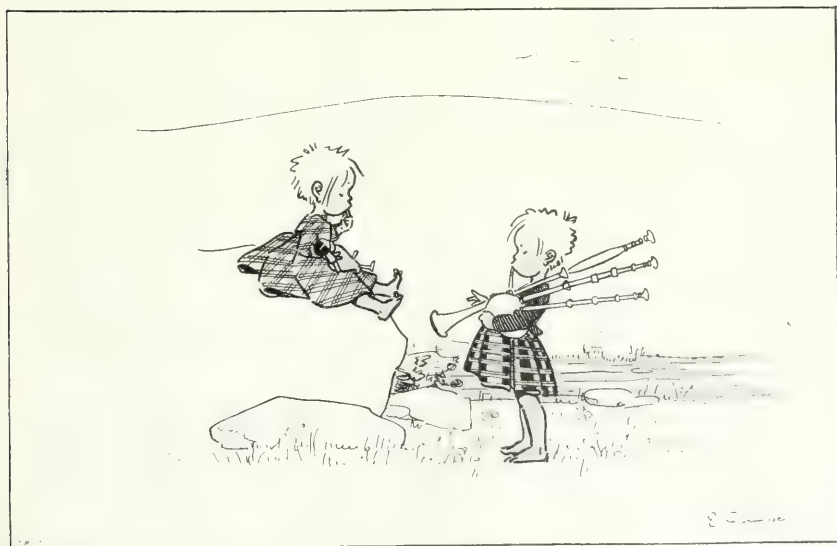
"A STREET SINGER"

DRAWN FOR "THE STUDIO" BY EDITH FARMILOE



"IRELAND—AN EVICTION" FROM "ALL THE WORLD OVER" (GRANT RICHARDS)

BY EDITH FARMILOE



"SCOTLAND—A JIG" FROM "ALL THE WORLD OVER" (GRANT RICHARDS)

BY EDITH FARMILOE

its predecessors of last year—a work entitled "All the World Over."

As to the illustrations in this article, they give a fair notion as to the scope and charm of Mrs. Farmiloe's art. Five belong to "Tag, Rag, and Bobtail"; two are to be found in "All the World Over"; the others are new. It is not necessary to praise them, for none can be blind to their gaiety, their tenderness, their humour, or their telling craft of line. And let none forget that all this work, so good as a whole, comes from a young artist whose talents were quite unknown just a little more than four years ago. It was in "Little Folks," in November 1895, that the first published sketch appeared, soon to be followed by other successes elsewhere, as in "The Child's Pictorial," for which Mrs. Farmiloe wrote and illustrated some lively impressions of France and two chatty, charming stories, "The Iron Box" and "The Chestnut Dwarfs." Since these tales were printed in 1896 great progress has been made; and greater progress is sure to come if



"A MAN AND HIS LITTLE BROTHER"
FROM "TAG, RAG AND BOBTAIL"



BY EDITH FARMILOE.

in Soho. The parish, lying chiefly between Rupert Street and Great Windmill Street, is thronged with children of all nationalities, and Mrs. Farmiloe never tires of watching the youngsters play when school is over. Something of what may be seen there is admirably represented in the artist's new book, "Tag, Rag, and Bobtail" (London: Grant Richards). Herein the drawings are reproduced in colour, and one finds everywhere plenty of sweet ingenuousness with plenty of gay and charming movement and humour. It is a book to be treasured, like



"REJECTED"
DRAWN FOR "THE STUDIO" BY EDITH FARMILOE.

Arts and Crafts

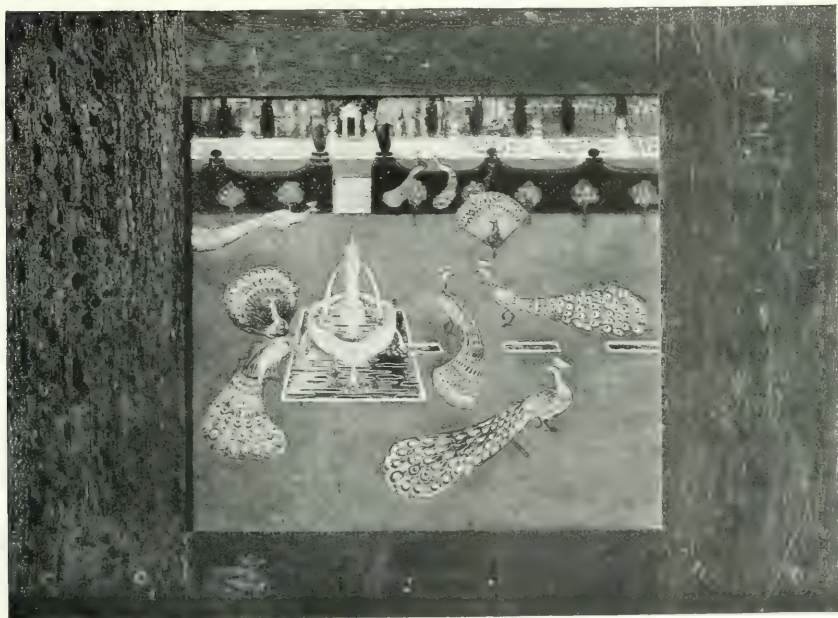
the artist resists the hard temptation to repeat herself.



"AN 'SWIFTING AIRLIE'"
DRAWN FOR "THE STUDIO"
BY EDITH TARMIE

BRITISH DECORATIVE ART IN 1899 AND THE ARTS AND CRAFTS EXHIBITION. PART III.

THE piano-case designed by Mr. Walter Cave and executed by Messrs. Bechstein has now become historic, as the prototype of many subsequent designs by other hands. Recent works by the same architect comprise some chairs, distinguished by reserve in the structural parts, together with individual strength of character in the details; and an oak stand with collecting-box attached. The latter, a larger piece of furniture than is usual for similar purposes, was made specially for Sidbury Church in Devonshire, and is constructed with an ample ledge to hold the visitors' book. The ornamental panels in the back were painted by Mrs. Cave.



DECORATIVE PANEL

BY MRS. WALTER CAVE

Arts and Crafts

Two more objects designed by Mr. Cave, a brass inkpot and a carved and painted wood candlestick, are fashioned quite as much with a view to practical convenience as they are to grace of form. Both broaden out at the base for greater stability, and further the candlestick is provided with a brass screw nozzle and wide cup to catch the candle-swalings, and such that can be removed, whenever required, for cleaning.

Mrs. Cave's decorative panel-painting on wood, appropriately entitled the *Peacock Garden*, is not less quaint nor mannered than its predecessors.



INKPOT

BY WALTER CAVE



CANDLESTICK

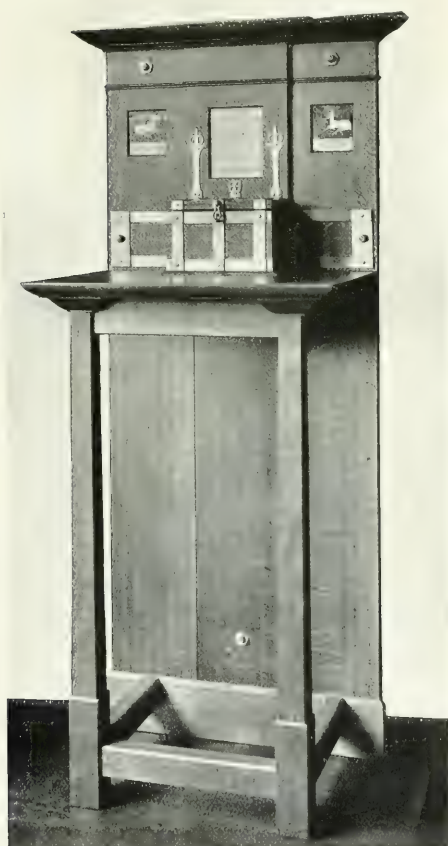
BY WALTER CAVE

The peacocks are conventionally treated in different colours over silver or gold. No rendering in black and white, however, can convey any just sense of the gorgeous effect of the original.

A Honiton lace strip, designed by Mr. Cave, has been executed by village workers at Sidbury for the Communion table of the parish church; and a frontal in *appliqué*, the joint design of Mr. and Mrs. Cave, for the same church, displays the white doe and forest emblems of the patron, St. Giles. For her own embroidery Mrs. Cave finds it answer best not to draw out a set pattern beforehand, but, starting with some main idea, she prefers to be at liberty to vary the minor details as the work proceeds. On such a principle is being embroidered in tent-stitch a beautiful piece, measuring about eighteen inches square, and representing a rose-bush with a maze of interlacing branches in the middle, a stag couchant at the foot, and a blue ground dotted with bluebells, daisies, and other flowering plants. Unfortunately the work was not ready for this year's exhibition.

By profession an architect, and teacher of the architecture class in the Camberwell School, Mr. Wickham Jarvis, in designing for furniture, aims at extreme simplicity of form and construction. In fact, his choice inclines avowedly to plain joinery as contrasted with the more elaborate workmanship of the cabinet-maker. Not that Mr. Jarvis excludes ornamental features from his work; on the contrary, there is scarcely one in-

stance in which some sort of applied decoration is not introduced, sparingly, it is true, yet so judiciously that the rigid main lines act as a foil to set off the ornament with the more telling effect. The chair with the upholstered seat and heart-shaped inlay and gesso flowers on the rail at the back, as also the armchair, are executed in teak, a favourite wood of the artist's, and one which he is employing throughout for the interior fittings of a house designed by him, and now in course of construction at Bournemouth. The third, a small chair, with a sort of ogival pediment at the top, is of oak. Other objects are a table, its oval top resting upon



ALMS-BOX

BY WALTER CAVE



CHAIR

BY WALTER CAVE
EXECUTED BY R. NASH

an octagonal frame, with carved walnut panels let in; and a small gesso-panelled bookcase designed especially to contain Dent's edition of Scott.

In connection with the illustrations published in the present number there should be recalled the picture frames reproduced in May 1898. Each of these is interesting, because it shows how cleverly Mr. Jarvis has dealt with the problem of the admissibility of easel pictures in house decoration. Recognising the fact that the average type of frame rather increases the difficulty than otherwise, because it confines and isolates the picture from its surroundings, Mr. Jarvis would have the frame to supply the necessary connecting link between the picture and the room where it is hung. And so he constructs it not, as the common custom is, in the form of a mitred border, but as square-jointed framing, in the same way that a door is made, and gives it moreover a distinct cornice above and plinth below. Finally he embellishes it with ornamental title or other device that carries out the idea



CHAIR

BY WALTER CAUL

of the picture itself, and at the same time qualifies it, from its architectural features, to hold a place in an organic scheme of decoration. In short, it may be said of Mr. Wickham Jarvis's design generally, that the most satisfactory note about it is the strong architectural sense displayed in everything he produces. There is in some quarters a certain tendency to attach ornament superficially, and in such wise that, were it all stripped off, the object to whose surface it was applied would be left bare and clumsy-looking, but its construction would in no whit be interfered with. The genuine artist, however, while soundness and simplicity are his first considerations, will not miss the opportunity, if he sees his way, to break, by some dexterous turn or variation of outline, the hard formality of the primary type; for he knows that this is the only means of producing that individual stamp of character and inherent quality of decoration

which distinguish a work of art from a ware of commerce.

The art of Mr. Reynolds-Stephens, though he describes himself simply as a sculptor, covers a wider range, inasmuch as it includes architectural fittings for interior decoration, as well as metal-work and design for stained glass and embroidery. He is indefatigable, and if he does not manage always to maintain an even level of excellence, it is because he delights to encounter difficulties which a specialist in a narrow line would avoid. In fact, Mr. Reynolds-Stephens is so constituted that he cannot help experimenting, and in this he is certainly fortunate. There was a time, no doubt, when his style as a craftsman was cold, when its highly-wrought technique was rather unfeeling, rather mechanical and unsympathetic. It did not then remind us that really great feats in craftsmanship, like great thoughts, come from the heart. This criticism, so it seems to us, applies to the work done about three or four years ago; but a marked change has taken place since then, and it is pleasant to welcome the strong and tender human interest that animates not a few of



CHAIR

BY WICKHAM JARVIS



CHAIR

BY WICKHAM JARVIS

Mr. Reynolds-Stephens's new productions. We have in mind, for example, the statuette of *Launcelot and the Nestling*, the strong warrior with the baby in his arms, that attracted so much attention in the spring at Burlington House. Here fine technique goes hand in hand with a very gracious inspiration. It is a masterly little work that charms everybody, so attractive is the expression of the knight's face—an expression of wondering curiosity beautified with a half smile of paternal solicitude. If the statuette represented a woman's love for children, it would be less remarkable than it is, for the poetry of that love has long been one of the most familiar commonplaces in art.

More might be written about this little statue, but it is time to pass on to the illustrated examples of Mr. Reynolds-Stephens's work,

beginning with the cartoon for a stained-glass window erected in memory of a doctor and his wife and son. The design consists of two stages. In the lower part of the composition the artist links the present with the remote past, by showing that a physician of to-day ministers as faithfully to the sick as St. Luke ministered to St. Paul. We have nothing here that is conventional. The whole design, from the angels to the doctor, is indeed sufficiently realistic to be in absolute antagonism with the kind of treatment that is generally deemed most suitable for a memorial window. For this reason, and no other, the cartoon has been severely criticised. Some have said that the angels are much too human, much too girlish; others have found a hopeless incongruity in the lower part of the composition; and all this implies that a man of genius should not be



CHAIR

DESIGNED BY WICKHAM JARVIS
EXECUTED BY A. STEPHENS

Arts and Crafts

bold enough to make a thoughtful experiment. This has been said hundreds of times to earnest labourers in every field of art, yet old conventions have given place to new, and we see no reason why the art of the stained-glass worker should not be modernised. Mr. Reynolds-Stephens's cartoon is a frankly serious effort in this direction, and as such it merits careful consideration. It is not perfect, but it has qualities of style which we do not find in many stained-glass windows designed by men who are supposed to be wisely conventional. For instance, the figures are not too pretty-pretty, and the lead-lines are never aggressive.

Attention may now be called once again to the fine chimney-piece for a house in Queen's Gate, and to the stand supporting the bas-relief entitled *Youth*. Illustrations of these two works will be found in *THE STUDIO* of last July. Another handsome design is a modelled and coloured family-tree on a green ground, forming a panel for a hall chimney-piece.

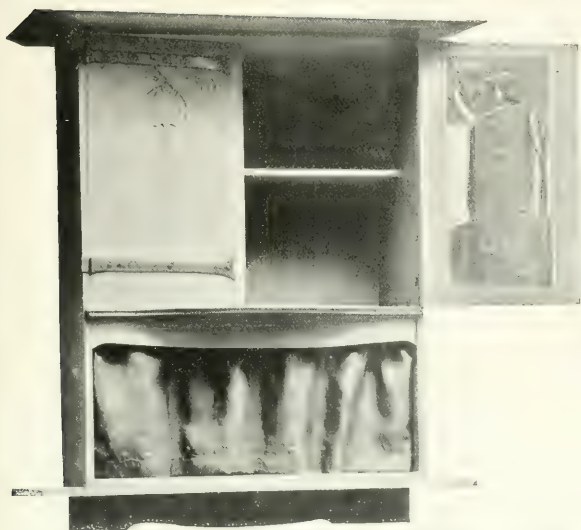
From his design the artist's wife has worked a tea-cosy in silks, part *appliqué* and part embroidery, on a bright green ground. Founded upon the dandelion, no better instance could be desired of the adaptation of natural forms to ornamental purposes. Two additional embroideries by Mrs. Reynolds-Stephens, from Mr. Voysey's designs, are a circular cushion, with swallows perched on berry-bearing branches, and another, mounted so as to form a banner-screen. It is a striking and characteristic pattern—viz., a secretary-bird, serrated leaf turned over repeatedly, and delicate conventional blossoms and tendrils. The whole is of silk, and is carried out mainly in *appliqué*, upon an indigo blue ground.

For a number of years Mr. Edmond Reuter was engaged in designing for a firm of Staffordshire potters, a work which under the circumstances did not afford him much scope for artistic enterprise. But in his leisure moments he has practised many home arts, among others that of illumination, in which he has attained to a very remarkable degree



TABLE

DESIGNED BY WICKHAM JARVIS



CUPBOARD.

DESIGNED BY WILLIAM MORRIS.

of proficiency. The means employed by him are simple enough, to wit, ordinary water-colours, mixed with Chinese white for the first coats; while the gilding is of gold-leaf laid over a preparation of the artist's own invention, the result of repeated experiments on his part. The Gothic lettering, which, however, does not occur in the example reproduced, Mr. Reuter executes with a pen made of a reed gathered in the Lake of Geneva. The paper used is that known as *papier Ingres*, which is very suitable for the purpose, as indeed is vellum also, though both materials have their drawbacks as well as their advantages. Mr. Reuter has illuminated numerous presentation addresses and isolated sheets of ornament; but the

achievement of which he is proudest is the having won the approbation of William Morris, from whom he received successive commissions to illuminate "The Roots of the Mountains," and two copies of "Syr Percyvelle of Gales." Mr. Reuter has just finished illuminating, for a private order, a copy of Morris's lecture on Gothic Architecture. The specimen shown at the Arts and Crafts Exhibition is a memorial sonnet to William Morris, composed and illuminated by Mr. Reuter. Though some of the characters suggest the influence of an earlier style of lettering, the ornament presents the general character of illuminated manuscripts belonging to the period of the first half of the fifteenth century.



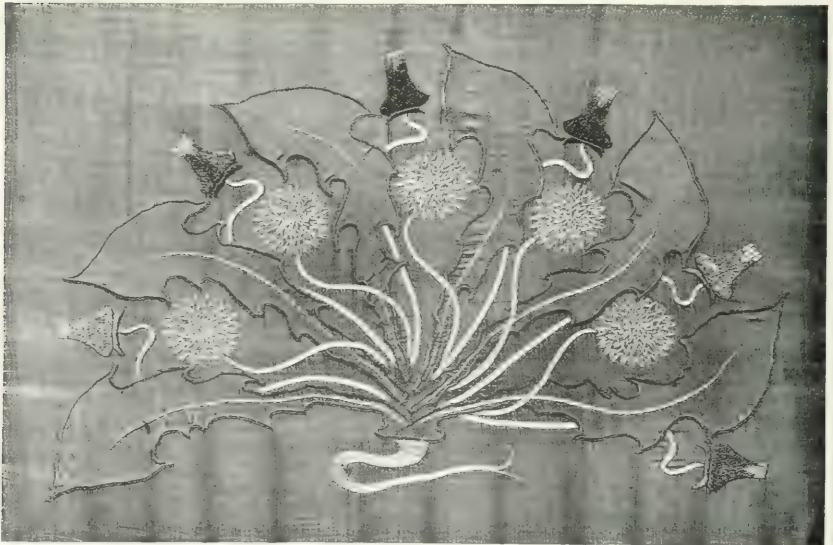
CIRCULAR CUSHION.

DESIGNED BY C. E. A. YOUNG.
EXECUTED BY MRS. REYNOLDS-SHEPHERD.

Arts and Crafts

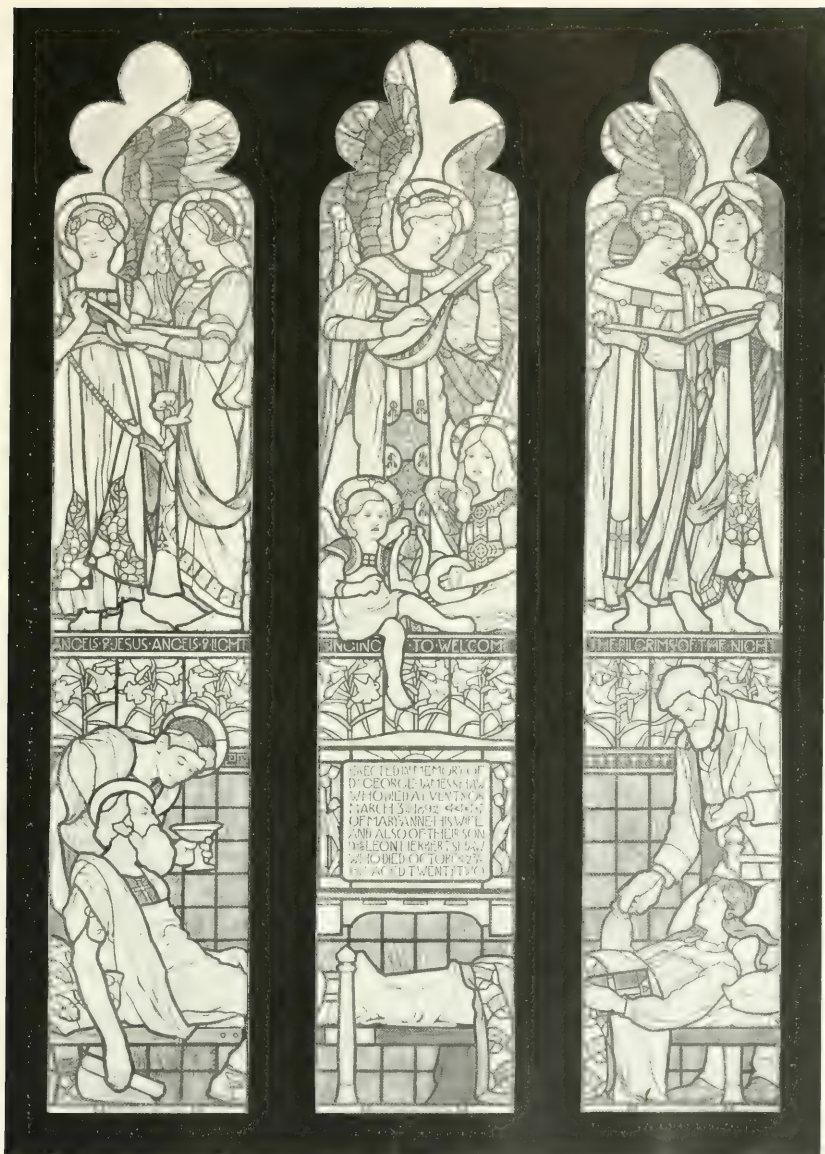
Miss Mary Newill—who, in common with not a few members of the Birmingham school, became distinguished first as an artist in black-and-white—is now devoting her attention mainly to embroidery and glass-painting, the latter being her favourite art. In pursuit of it she is indeed as thorough as she is practical, not merely designing the cartoons upon paper, but also selecting the pieces of glass and painting them with her own hand. Experience has taught her not only the fascination and pleasure that the artist derives from this practice, but also that such is the surest way to attain satisfactory results. The set of three lights, the subject of which is Queen Matilda with her attendants embroidering the so-called Bayeux Tapestry, has just been completed. A companion window depicts St. Cecilia, the patroness of music. The other branch of Miss Newill's work is represented fitly by the embroidered panels illustrating Spenser's "Faerie Queene." These two constitute the most elaborate portions of a series for the decoration of a dining-room. The ground of the panels, which are divided by bands of dark oak some four inches broad, is a cloth of a light chocolate tint. The design is carried out in green serge *appliqué* for the foliage of the trees, light

linen for the figures and the castle behind them, while the outline and certain details are in embroidery—a very simple scheme compared with the grandness of the subject, yet one which, in the present instance, had to be adopted from motives of economy. For some time past Miss Newill had entertained the idea, started by the wish to emulate the effect of Japanese prints, of turning her hand to *appliqué*; but it was not until now that the occasion arose for giving practical shape to her intention. Although, then, the work must be regarded in the nature of an experiment, and the artist already sees her way to several developments and improvements in it, she is nevertheless not dissatisfied with the result thus far obtained. For it is decidedly a sparing of time, and need not entail any sacrifice of effect, to lay on pieces of different materials (indeed, the very variety of texture increases the general richness), always provided that the spaces be large enough and free from complexity. For as soon as ever the pattern becomes minute or involved, all saving of labour is necessarily at an end. Miss Newill proposes next to take up tempera painting, with the view to mural decoration; a fresh project which has arisen out of her first visit to Florence. She is there at



THA COOY

DESIGNED BY W. REYNOLDS STEPHENS
EXECUTED BY MRS. REYNOLDS STEPHENS



CARTOON FOR STAINED GLASS
BY W. REYNOLDS-STEPHENS

Arts and Crafts

the present time, and it is to be hoped that, as she has already passed unscathed through the ordeal of a course of study in Paris, so also she may return from Florence with her native gifts and ideals unaffected by the glamour of Italianism which, all too often before, has distorted the artistic vision of our own countrymen and of our neighbours of Northern Europe.

Mr. C. M. Gere, who, after having been a pupil in the Birmingham Municipal School of Art, became a master, and continued to give weekly instruction there until last autumn, is an artist of varied gifts. His black-and-white work has contributed not a little to the well-deserved reputation of the Birmingham school; and even merited commissions from no less a connoisseur than the late William Morris, for whom he made a drawing of Kelmscott Manor for the frontispiece of "News from Nowhere." For the same patron Mr. Gere began a series of designs for an illustrated edition of "The House of the Wolfings," a project abandoned only through the untimely death of the

founder of the Kelmscott Press. For the present Mr. Gere has dropped black-and-white work, his talent for the decorative treatment of landscape—as evinced, for example, in a beautiful drawing of St. Kenelm's Church, Clent, published in the now extinct Birmingham magazine *The Quest*—finding expression in a series of oil-paintings suggested by the poetical description of nature in passages of the Psalms. Another speciality of Mr. Gere's is painting portraits on vellum, a sort of variant of miniature painting. Furthermore, he designed and painted with his own hand three windows for St. Paul's Church, Hamstead, near Birmingham, representing the Annunciation, the Nativity, and the Presentation respectively. Another of his enterprises is gesso-gilding for picture and mirror frames, which he carries out according to the ancient plan described in the manual of Cennino Cennini. The pattern having been executed in gesso is then coated with terre verte or Armenian bole, according as the ultimate effect desired be greenish or red coppery gold. The goldsize used



GENEALOGICAL TREE IN COLOURED PLASTER RELIEF

BY W. REYNOLDS-STEVENS



MOURN YE FOR HIM

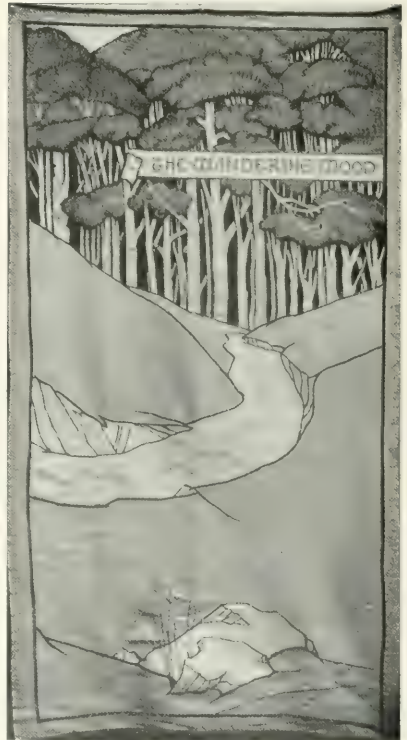
YE FABULOUS ONES OF GOLD
 YE TRAGIC KINGS & QUEENS
 OF ANCIENT SONG
 HEROES OF GREECE &
 NORTHLAND WILD & STRONG
 MOURN FOR THE BARD WHO BEST YOUR DEEDS HAS TOLD
 TULIP & ROSE ACANTHUS VINE OF GOLD
 COLUMBINE EVER SWIRL & TWINE AMONG
 ENTANGLED BIRDS & ANGELS KEEPING LONG
 HIS MEMORY GREEN ON WALL & ARRAS FOLD
 ABOUT HIS GRAVE LET POPPIES BLOOM & FADE
 AND DAISIES STAY THE SWORD WHERE HE WAS LAID
 WILL NOT HIS LABOURS STAND & HELP TO REAR
 THROUGH WEATHER FAIR & FOUL THOSE DREAM LIKE WALLS
 AND ROOFS WHERE AT THE LAST HIS RANSOMED THRALLS
 THE KING OF KINGS WILL SHELTER FROM ALL FEAR



EMBROIDERED PANEL. BY MARY J. NEWILL.
EXECUTED BY MARY J. NEWILL AND E. E. BLOXEDGE

is a simple preparation of white of egg and water. The gold-leaf is beaten specially, of the finest quality, and double the ordinary thickness; and, last of all, the whole surface is burnished all over. The effect, as may be supposed, is far superior to that obtained by the modern commercial methods. Mr. Gere has devoted his attention with considerable success to designing for yet another art—viz., embroidery. Two specimens of needlework, both of them banners for church use, have been executed by the Misses Munn, of Madresfield, Worcestershire. The first, exhibited at the New Gallery, was designed and worked at the instance of Lord Beauchamp for Worcester Cathedral. In the upper part two angels support a coat of arms, while the lower extremities consist of four panels

representing our Lord and His Mother between two kneeling bishops. Placed as it was in the exhibition, with a strong top light upon it, the banner was at a disadvantage. The blending of the colours looked crude almost to discord; but it is needless to say that, seen in its proper place, in a church where the light is mellowed by painted glass, the vividness that now offends would be softened down to a very different tone. A finer piece of work is the banner of St. Michael, incomplete as yet, since it lacks the attendant angels. The archangel, in a magnificent panoply of gold, is represented in the usual way, treading down the vanquished dragon into the fiery abyss. The ultimate destination, it is hoped, of this banner is the Priory Church of Great Malvern, and that appropriately enough, since the building is placed under the patronage of SS. Michael and All Angels.



EMBROIDERED PANEL. BY MARY J. NEWILL.
EXECUTED BY MARY J. NEWILL AND E. E. BLOXEDGE



DESIGNS FOR STAINED GLASS
BY MARY J. NEWILL



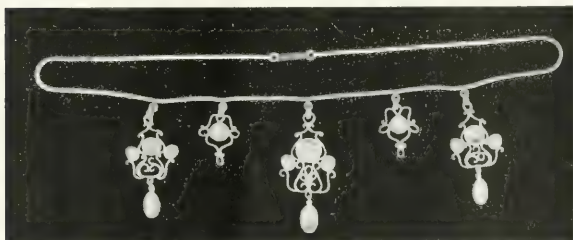
"THE BATTLE OF THE KINGS" GESSO PANEL

BY A. J. GASKIN

Mr. Arthur Gaskin is unquestionably the first in attainment among former members of the Birmingham school, which now benefits from his tuition two days in the week. Although a painter

rately finished design previously on paper tends to hamper rather than help the executant. Another work of Mr. Gaskin's is an uncoloured gesso panel for the front of a chest. Its title, *The Battle of the Kings*, explains the romantic nature of the subject, but affords only a slight idea of the ingenuity exercised in the successful manipulation in low-relief of a *mêlée* of mounted combatants, crowding far back into the distance, yet without distressful confusion to the eye.

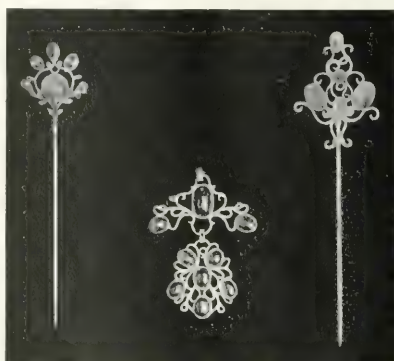
Mrs. Gaskin's speciality is a wonderful gift for the delineation of child form



JEWELLERY

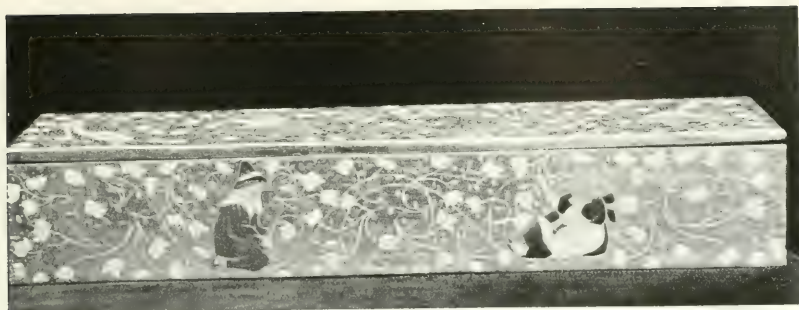
BY A. J. AND MRS. GASKIN

of pictures, Mr. Gaskin happily has not forsworn black-and-white work, in which he excels. He has on hand a series of designs for the illustration of Grimm's "Household Stories." These drawings are in pencil, a medium which Mr. Gaskin prefers as being the most direct. Accustomed as he is to set down his conceptions first in pencil, he finds it best as a rule not to risk weakening their original freshness by transforming them into ink drawings. How capable, however, he is of handling the latter medium the book illustration of "St. Christopher," exhibited at the Arts and Crafts, testifies. Pen-and-ink drawings, such as this one, Mr. Gaskin intends for reproduction by mechanical process. Whereas in the progress of engraving by hand the development, through the aid of the material, takes place spontaneously, the preparation of an elabo-



JEWELLERY

BY A. J. AND MRS. GASKIN



GLOVE BOX

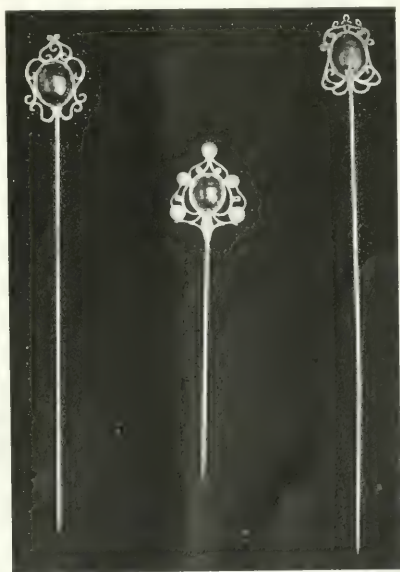
PAINTED IN TEMPERA BY MRS. GASKIN

in ornament. She draws with great rapidity and spirit, seldom subjecting her work to revision. The glove-box gilt by Miss Baker after Cennini's method, and painted in tempera by Mrs. Gaskin with boys and girls amidst a flowing floral scroll, is a case in point. The same designer has produced a set of book illustrations, drawn in pencil and tinted, for colour-printing. They represent children playing all sorts of nursery games.

But perhaps the chief interest attaches to the jewellery, the joint work of Mr. and Mrs. Gaskin. Their motive for undertaking this branch of art was that, living as they do in Birmingham, a principal centre of the manufacture of jewellery, they have always before them the painful evidences of the need of reform in that industry. While the technique of the commercial article is flawless, it is lamentably deficient in artistic quality



JEWELLERY



BY A. L. AND MRS. GASKIN

of design. It occurred, therefore, to Mr. Gaskin and his wife to try and counteract the evil at its source by starting, in the same place, the production of jewellery on the best artistic lines. They determined to set about this by keeping the design at so high a level as to be always in advance of the execution. Moreover, they determined that the industry should consist of genuine silversmiths' work, as distinct from mere vulgar stone-setting for the ostentation of costly gems. Although they can only spare time in their evenings to devote to their common undertaking, and although they employ none but the very humblest of appliances, the success they have attained is most encouraging.

They have developed already a distinctive character for their jewellery, with its stones chosen not for their worth in money but solely on account of their æsthetic value in composition, and set amid delicate spirals in metal, wrought entirely by hand, with none of the mechanically accurate symmetry which, howsoever tasteless, is considered essential in the trade. Mr. and Mrs. Gaskin began with silver, but their most recent experiments have been with gold. It only remains to point out that the illustrations, exaggerating as they do the sharp contrast between black and white, unfortunately make the jewellery assume a look of hardness which does not really belong to it.

Although it is scarcely yet four years since the gifted young sculptor, Mr. Derwent Wood, passed out of the schools, he has already been fortunate enough to make his mark in the art world. In an open competition for statues, allegorical of the arts, to crown the four corners of the Central Pavilion of the Art Gallery now being built at Glasgow, Mr. Wood's designs were of such noticeable quality as to be chosen by the selection committee. No sense of their proportion is conveyed by the examples here shown, which represent the preliminary studies for the work. They have to be carried out double the scale of life size and are to be placed about fifty or sixty feet from the ground. Consequently the artist has given them a monumental character in keeping with their architectural function; and moreover has aimed at broad effects in the mass as distinct from broken surfaces with folds or other details, which would be lost or even seem like defects at their destined elevation. The work is to be finished by next June. Mr. Wood has produced some decorative plaster panels, modelled and coloured, for the front of an altar; and he has designed, in his time, a certain number of medals in relief, an exercise which, curiously enough, is generally practised on the truest principles by artists in their student days. For then they are required to model their designs to working size, as was done by the old masters of the craft. The easier method, acquired later, of working on an enlarged scale, to be subsequently reduced for execution, is most unsatisfactory, because it impoverishes the bolder qualities of the composition, besides contracting and diminishing the value of the detail ornament. For the rest, our illustrations prove quite clearly that Mr. Derwent Wood is a large-handed sculptor, a sculptor with a manly style, very bold and free, and therefore admirably suited to the requirements of decorative work on a vast scale.



EMBROIDERED BANNER DESIGNED BY C. M. GERE
EXECUTED BY THE MISSES MUNN



"PAINTING."

BY DERWENT WOOD



"MUSIC."

BY DERWENT WOOD



"SCULPTURE"

BY DERVENT WOODS



"ARCHITECTURE"

BY DERVENT WOODS

Studio-Talk

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The winter exhibition of the New English Art Club is agreeably strong in pictures that are both intelligent in selection and capable in treatment. The best things are contributed by Professor Brown, Mr. P. W. Steer, Mr. Bertram Priestman, Mr. Arthur Tomson, Mr. J. L. Henry, and Mr. George Thomson; but there are also canvases worthy of attention from Mr. W. W. Russell, Mr. Bernhard Sickert, Mr. Harold Speed, and Mr. M. P. Lindner; and some excellent drawings by Mr. A. W. Rich, Mr. H. B. Brabazon, Mr. J. E. Grace, Mr. F. E. James, Mr. Laurence Housman, and Mr. A. Belleruche. A small painting of the nude figure by Mr. Douglas Robinson deserves particular note on account of its fine technical quality and beauty of colour. With these really worthy illustrations of what is best in the effort of the younger school are associated,

however, far too many productions that are only feeble and inefficient imitations of what has been already achieved by better artists, and the number of these weak spots in the exhibition diminishes its impressiveness.

In England, as we said last month, the decorative arts owe but little inspiration to religion. This criticism is not aimed at the Clergy and Artists' Association, which has an influence for good in all that appertains to work in the churches. This year its exhibition was held in October, at Leighton House, and there can be no doubt that it was a good exhibition of its kind. The new work, with an exception here and there, was interesting, and it was pleasant to see it side by side with some of Mr. Watts's pictures and with a few water-colours by Rossetti and Burne-Jones. It was an exhibition that stimulated thought, sometimes even hostile thought, for the Clergy and Artists' Association has the modern habit of taking itself too seriously. In the catalogue, for example, we are



PORTION OF A POSTER IN TEN COLOURS

(Copyright of "The Studio")

DESIGNED BY FRANK BRANGWYN

Studio-Talk

told that "the improvement of art in churches to which this Association is addressed will never be arrived at by the employment of the artist merely, unless accompanied by a corresponding effort on his part to make his service not one offered to Art only, but to Religion as well. It is religion only which has ever been able to call out the best powers of Art, and before the artist can express it through his art, it must be in his life." This passage implies that no agnostic could be grandly inspired by the tragedy and the loveliness of Christ's life. It also invites us all to criticise the Association from the point of view which is enforced upon us by the greatest men of cloistral genius belonging to the early Renaissance. The members of the Association are really too courageous. They would do well to talk more modestly, so that their well-wishers might have a chance of accepting their best work without cavilling at its want of unction.

Some of the work may be criticised from another standpoint. For instance, the cartoons for stained-glass windows are, at times, not cartoons at all, but pretty pictures, for the saddle-bars and the decorative treatment of the lead-lines are too often left unindicated. This is all very well when the designer is also the stained-glass worker; but, when he does not carry out his own scheme, his cartoon should enable us to see at a glance the effect made by the lead-lines and the saddle-bars.

Again, mere prettiness ought to be avoided in all serious art, yet mere prettiness was not at all uncommon in the cartoons for various purposes that we saw at Leighton House. In some the figures were even flimsy, so weak were they in their anatomical construction; in others there were little nursery children with wings, sweet

and dainty little beings, that set us thinking of Christmas books and Christmas cards. We do not feel called upon to mention the artists by name. We wish only to draw attention to a few weaknesses that emasculate certain forms of decorative art in England. All art needs strength as a foundation for its poetic qualities; and of strength there was plenty in the thoughtful and diversely admirable works exhibited by Mr. Anning Bell, Mr. Alexander Fisher, and Mr. A. H. Skipworth. The main point is, however, that the Exhibition of the Clergy and Artists' Association caused every visitor to think.

On page 197 appears an illustration of a poster just designed by Mr. Brangwyn for THE STUDIO.

This year, as on several previous occasions, the Royal Society of British Artists has opened an exhibition in which there are few pictures of more



"THE CLOISTER, TARRAGONA" (See *Paris Studio-Talk*) BY SANTIAGO RUSIÑOL



"THE SULTANA'S COURT, GRANADA"

(See *Paris Studio-Talk*)

BY SANTIAGO RUSIÑOL

than average merit. There is abundant promise in Mr. G. H. Lenfestey's landscape, *Mountain, Moss, and Moor*; there is a clever sketch—it is a piece of history—by Mr. J. Finnemore, representing the lying-in-state of Mr. Gladstone; and there is an astoundingly able portrait by Mr. Wright Manuel, whose untimely death from typhoid we all deplore. Sir Wyke Bayliss has some friendly architectural pieces; Mr. Lee Hankey is represented by a few refined drawings; and there are variously good landscapes by Mr. Rooke, Mr. Haité, and Mr. Montague Smyth. The picture which to us seems most interesting is Mr. Cayley Robinson's charming group of three girls in the firelight. Of this painting an illustration will be given next month; till then we reserve what we have to say about its merits.

In connection with this show of pictures a point of interest may be raised here. Will the public ever have courage enough to refuse a shilling for a little catalogue which could be sold profitably for twopence? Surely it is bad enough to pay that amount for the privilege of entering an exhibition; but when to this one shilling another is added for a catalogue, we cannot but think that to most people it is a great extravagance to gratify a taste for modern art. Two shillings may seem a mere trifle, yet it is an important sum to that vast number of men who just escape the income-tax. Indeed, it is approximately as important to them as £100 to a millionaire; and what millionaire would be such a mad speculator as to invest £100 in "a gallery headache"?

LIVERPOOL.—The very complete collection of valuable books relating to the Arts and Crafts in the Free Public Library

here are efficiently introduced to the notice of the art student, craftsman, and designer, through the periodic display thoughtfully instituted by the chief librarian, Mr. Peter Cowell. His method is to issue special invitations to all who are likely to be interested, and to exhibit in the large reading-room of the library all the finest works published in this country or abroad. They are arranged in groups, such as Bookbinding, Printing and Illuminating, Carvings, Ceramics and Pottery, Decoration of Buildings, Furniture, Enamels, Glasswork, Metalwork, Textile Fabrics, &c.

The books of various countries are thus readily compared and notes taken for future reference to them; while many volumes that would otherwise remain on the library shelves unread come in

this way to the knowledge of those most interested in the various subjects.

One of the groups most valuable to the student is the fine collection illustrating the Arts and Crafts of Japan.

The tragically sudden death of Mr. James L. Bowes will be a matter of deep regret to all those who shared his appreciation of Japanese art. His fine collection, admirably grouped and arranged in his private museum at Streatlam Towers, was always generously opened to the public. This collection and his various publications relating to it have largely contributed to the growth of public admiration for Japanese work and to a general knowledge of the subject.

In the Autumn Exhibition at the Walker Art Gallery, one of the few decorative panels that attracts attention is No. 1427, a coloured plaster relief, *Thetis*, by Miss C. A. Walker, whose successful work, *Pandora*, was illustrated in No. 61 of THE STUDIO.

Miss B. A. Pughes' recent exhibition of about fifty water-colour drawings and sketches showed many well-rendered out-of-the-way bits in the canals and islands of Venice, studies in the outskirts of Rome, fishermen and boats at Porto d'Anzio, the ruins of Nero's palaces, and Nettuno. Her Herefordshire village scenes, homesteads and cottages, and her coast scenes at Aberdovey and the marshlands of Towyn, afforded proof of good taste evinced in the selection of subject, even though, as in the case of some of the sketches, they are somewhat slightly treated.

H. B. B.



"THE BISHOP'S PALACE, GRANADA"

BY SANTIAGO RUSIÑOL

PARIS.—Under the style of "*Les Jardins d'Espagne*," M. Santiago Rusiñol is exhibiting at the Art Nouveau a series of thirty-two canvases, wherein with rare grace and sentiment he evokes the melancholy glories of the old gardens of Spain. Here we see the *Cour de la Sultane*, the *Palais de l'Evêque*, the *Fontaine du Généralife*, and the *Voûte de Pampres* at Grenada, the *Chemin bleu* and the *Jardin du Prince* at Aranjuez, the *Clôître* of Tarragona, and the *Fontaine Rouge* of La Granja. In all these, indeed in every one of his works, M. Rusiñol deals lovingly with those scenes which revive the old heroic or mystic spirit of the various ages that give birth to these beautiful *décor*s. Like the true artist he is, M. Rusiñol invests everything with its own special character, taking as much care over the "expression" of a tree, or a piece of architecture, or a



THE BISMARCK MONUMENT ON
THE STARNBERGER SEE. DE-
SIGN BY THEODOR FISCHER

(See Munich Studio-Talk)



DRINKING FOUNTAIN

BY THEODOR FISCHER



GENERAL VIEW OF THE BISMARCK MONUMENT

BY THEODOR FISCHER



DETAIL OF THE BISMARCK MONUMENT

BY JOSEF FLOSSMANN

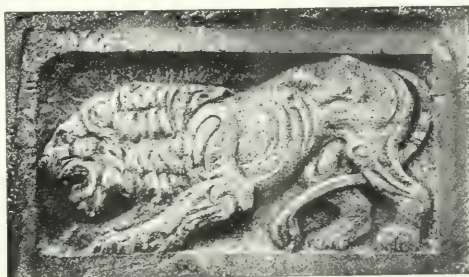
fountain, or a walk, as though he were a portrait-painter endeavouring to give life to the human features. Moreover, his technique is very simple—so simple, so sincere and so independent of outside influence, impressionist or otherwise, that one forgets, while looking at these pictures, to inquire *how* they were done. Instead, one is fascinated by the indefinable charm springing from these adorable gardens with their close-trimmed hedges, their sunny vistas, their fountains and their leafy retreats, which the eye peoples instinctively with the ghosts of those who trod these paths in the long ago. None but a true artist could captivate our senses in this fashion.

G. M.

MUNICH.—The Bismarck memorial erected at the Starnberger See by the Munich admirers of the great statesman was solemnly unveiled last summer. The monument has been placed at one of the most beautiful points on this delightful lake, which is the most frequented and

most favoured spot in the neighbourhood of Munich. From the site of the memorial one has a fine view of the lake with all its charm and grandeur, the gently sloping shores, with pretty hamlets and villas peeping out and brightly reflected in the vast expanse of water, and the rich green meadows and the darker-tinted forest behind. The monument itself is admirably suited to its environment of exquisite scenery. Rising noble, yet slender, by no means colossal, but grand and impressive in its proportions, this simple memorial gives admirable expression of the nature of the man in whose honour it has been designed, the man of whom John Lothrop Motley said he "had never known a great man who was so free from all bombastic and theatrical features."

The monument does not contain a bust of Bismarck, which, moreover, would be lost in the open air. An iron tablet records his greatest achievement, the unification of Germany, and this, his life work, is represented in the great reliefs which, carved out of the blocks of the monument, adorn the side of the tower. In the same manner

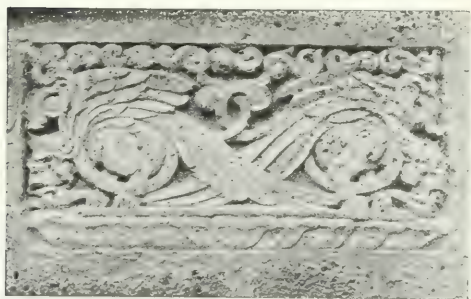


DETAILS OF THE BISMARCK MONUMENT

BY JOSEF FLOSSMANN

the walls of the substructure are decorated with smaller relief-work, distributed irregularly and without attempt at symmetry. These small sculptures, each of the size of an ashlar, display scenes illustrating the life and the folklore of the people. A peasant ploughs his field, maidens are sitting

spinning under a tree; the old Emperor Frederick Barbarossa, sleeping his enchanted sleep, waits for the re-establishment of the Empire; here dragons are engaged in mortal combat, and there a lion roars after his prey.



DETAILS OF THE BISMARCK MONUMENT BY JOSEF FLOSSMANN

All this decorative work, which is admirably adapted to the architectural style of the whole memorial, has been executed by the sculptor Josef Flossmann. The creator of the monument itself is a young Munich architect, Theodor Fischer, who in this work has given not the first but the most popular proof of his great and original talent. He is one of the City Architects of Munich, and has in this position done capital work by his plans for the enlargement of the city, the construction of new streets and squares, and his designs for public buildings and monuments. He is one of those architects who promote and develop modern architecture by combining local tradition with the practical demands of the present time. This tendency springs from the teaching of the historical and archaic school which began with the return to the German Renaissance style; but it maintains an independent position, for it regards the styles of the past not as models, not as patterns to be slavishly copied, but rather it makes use of the treasures of ancient art, developing its principles in accordance with practical requirements, leaving the decorative details to arise out of the construction of the whole. These are principles which have been acted upon for a long time in England; but in Germany there are many still who preserve as their standards only those models which are supplied by handbooks of the history of architecture. A modern genius like Theodor Fischer naturally suffers greatly from this blind and stubborn veneration of the old ideas; but it is to be hoped that men such as he will come off victorious.

A very attractive and characteristic proof of the practical application of his principles has been given by Fischer in

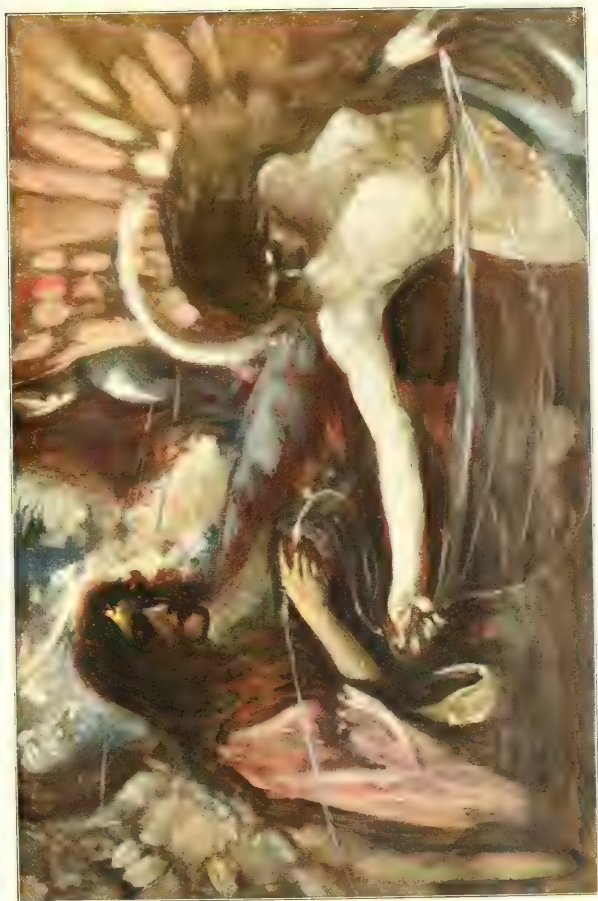
"THE NORNS"

FROM A WATER-COLOR BY

CHARLES ROBINSON

Copyright of THE STUDIO







"IN THE LIGHT OF THE SETTING SUN" SKETCH

BY ROBERT STERL

the design of a school which has been recently erected at Schwabing, a suburb of Munich. In our modern schools the size of the windows, the height of the class-rooms, the width of the corridors, staircases, and doors are strictly regulated by law, in accordance with the number of the pupils who are to be accommodated. It needs no elaboration of argument to prove how by these regulations the free artistic creative power of the architect has been circumscribed. But sometimes our artists, notwithstanding those restrictions, have triumphed.

Thus, Fischer has contrived, by clever mouldings and appropriate decoration, to introduce life into the small area of wall space left by the large windows. The ornamentations are produced in an extremely simple manner, by means of smooth white patterns standing out from a rough white ground, the subjects being well adapted to stimulate the interest and the understanding of children. A richer kind of decoration has been reserved for the portal—viz. plastic figures, colour treatment, and artistically designed railings. All these things remind the children of the importance of the entrance into the school, and at the same time impart to this

portion of the *façade* an impressive dignity which is shared by the entire front of the building.

G. K.

DRESDEN.—The German National Exhibition has closed its doors after a very successful four months, and the local art galleries are making brave efforts to help us over our concern at not being able to visit the large show any more. Wolffram displays a fine collection of Jan Toorop's work, covering the space of fifteen years, and bringing him to our notice as a painter, an etcher, and decorative designer. Toorop is not a Dresden man, and one is hardly warranted in treating of him at length in a report of Dresden's doings; besides, he has already been introduced to the readers of *THE STUDIO*. His odd "Malayan" philosophical pictures, such as the *Three Brides*, seem less odd to us now, and more decorative than when they first appeared some seven or eight years ago. His "European" pictures—if I may thus designate that part of his earlier work which is art without a diagram—are always interesting and powerful. In their handling they are as original as Manet, and yet unlike Manet. In their presentation of fine colour harmonies they

remind one of Whistler, yet they are not really like Whistler's harmonies. Is it not strange that this artist—whose strong personality is best hinted at only by a confused reference to two other great subjective painters—should have succumbed to foreign influence in the end? Toorop's latest decorative designs speak Vandevelde almost in every line; and as for his recent paintings, nobody could possibly tell them apart from the productions of Luce, Signac, and other *pointillistes* of that class.

At Arnold's galleries two Dresden artists have shown small collections of their recent work, Robert Sterl, known to the readers of *THE STUDIO* by a lithographic supplement, and J. V. Cissarz. Sterl has been rather a quiet and steady artist in these recent times of sensations and change. He has never entered into any of the "crazes," the poster,

the post-card, decorative designing, &c., which have unsettled many minds. He has succeeded very well in portrait-painting, and is perhaps best known in this line of work. Also, like Strang, he loves "to do poor folk," which happens to mean with him the labourers in the quarries along the Elbe. He likes to pick out sturdy, brawny fellows among them, and he has an eye for the picturesque harmonies that present themselves to any one watching these sons of the soil. Sterl's best efforts, however, are his landscapes. For several summers he has spent months studying in Southern Hessa, and brought back from there rather sombre but finely-toned evening and twilight landscapes, such as the one reproduced on this page. By way of variety this exhibition includes also a sketch of quite a different nature—a rider at the skirt of the woods bathed in the glow of the setting sun.

H. W. S.



"EVENING"

BY ROBERT STERL



SCREEN

BY H. VANDEVELDE

delicately coloured landscape by J. Paterson ; and G. Sauter's *Music*, which was reproduced in THE STUDIO last year.

The Belgian Society of Aquafortists is preparing an exhibition of Belgian engravings to be held in the galleries of our Cercle Artistique early next year. A few engravers of established reputation exhibit regularly at the "Official" Salons ; but others there are, more retiring or more independent, who rarely show their productions to the public. This is the case with M. F. Maréchal, the interesting Liège artist—soon to form the subject of a study in these columns—whose remarkable plates are unknown to all save a few collectors,

BRUSSELS.—The fertility of that very modern decorator, M. Henry Van de velde, is becoming more and more conspicuous ; quite recently he has undertaken important work for Brussels, Berlin, and Paris, and we shall, therefore, soon see the result in the shape of other sets of furniture conceived and constructed in the solid, simple, and ingenious manner for which he is famous. He has just completed, for Count Kessler of Berlin, a *mobilier* in white lacquered wood, ornamented with tin *appliques*, the effect both of colour and of line being most happy.

Among the purchases—both numerous and judicious—made by the Belgian Government from the Ghent Salon, especially noteworthy is Fantin-Latour's superb canvas, *La Leçon de Dessin*, which, in its grave style and honest execution, should set a most salutary example. There are several English works too, among them J. Lavery's *The Night after the Battle of Langside*, already exhibited in Brussels ; a very



SIDEBOARD

BY H. VANDEVELDE

by whom, however, the artist's high gifts are fully appreciated.

F. K.

RIO DE JANEIRO.—The Fine Arts Exhibition was duly inaugurated on September 1 by President Campos Salles. Although the pictures are not all of a very good quality, the principal exhibitors succeeded in keeping themselves on a high level, and their productions are deservedly worthy of praise. Almeida Junior has again retained the first rank at the exhibition. This artist, who made a hit last year with a large decorative picture, has sent this year four great figure panels, painted in a broad and vigorous manner. He delights in the representation of old people, in the study of age-worn faces, to which he gives an intense expression, and in which he shows his excellence in modelling. His *Mendicant*, an old woman beggar on the steps of a stone staircase, is a fine example of his peculiar art.

Aurelio de Figueredo, the idealist painter, is represented by some fine landscapes and an excellent portrait in pastel of a young girl. Benjamin Parlagreco, a regular contributor, has sent some



BOOKSHELF

BY H. VANDEVELDE



TABLE

BY H. VANDEVELDE

landscapes in which he renders, in his peculiar manner and with charming accuracy, the scenery of the mountainous region around Rio, and to which he gives life by introducing well-painted and beautiful cattle. A new name in the catalogue is that of Raphael Frederico, a State pensioner, who has just returned from Europe, bringing a large panel representing the *Temptation of St. Anthony*, and two smaller canvases, less pretentious but more interesting both in composition and in colour.

Teixeira da Rocha, who is leaving shortly for Europe, is a clever and prolific artist. He is a first-rate draughtsman and a good colourist, and is equally successful as a painter of figures and of landscapes. His preferences are, perhaps, for interiors, which give him

Studio-Talk

scope for representing fine furniture, porcelains, and bronzes, but there are times when he pays too much attention to such details, spoiling the unity and harmony of the whole. His two pictures *Coquetry* and an *Interior* have a good colour scheme and well-painted figures.

Benno Treidler, the master artist in water-colour, has a fine symbolic piece, and great credit is due to the luminous landscapes painted by his two pupils, the talented sisters Anna and Maria da Cunha Vasco, whose marked advance is recognised from year to year. João Moreira de Macedo and Joaquim Fernandes Machado are the names of two young artists who have this year presented works worthy of being mentioned. The former has a small *genre* painting, the *Engraver*, and a delicate portrait of a young lady. J. F. Machado has been more ambitious in his principal picture; it is a great decorative panel after the school of Puvis de Chavannes, and named *After the Sin*. It represents Adam flying from Paradise. Although monotonous and inexpressive in its colour scheme, and failing to impart the desired philosophical aim, it possesses technical qualities of no mean order. I must also mention some good seascapes by Luiz Ribiero—a young painter who bids fair to become distinguished in this speciality; a very expressive and communicative friend of the bottle, by Auguste Petit; and a good study of an old woman by Nilo de Paula.

In the sculpture section I observed only three works worthy of note. *Remorse* is the title of a charming statue of a nude boy who has killed a bird and is repenting the deed. The anatomy of the little boy is

perfect in its drawing, and the artist, Correia Lima, is fortunate in the expression he has given to the face. A plaster bust of the late Admiral Saldanha da Gama and a pretty head of a roguish girl are the works of Doña Nicolina de Assis, an unquestionably clever artist, who has studied under Falguière and Rodolpho Bernardelli. A word of praise is due also to the exhibits of Auguste Girardet, an earnest and clever artist who has excelled here in the art of the medallist and gem engraver.

I have still to speak of João Baptista da Costa, an exhibition of whose works was recently opened here. He has just returned from Europe with about twenty-six pictures, all landscapes of a refined and simple technique, full of colour and brilliant light, and particularly interesting in atmospheric effect.

Ç. A. DOS S.



PORTRAIT

(See Canada Studio-Talk)

BY E. WYLY GRIER

CANADA.—E. Wyly Grier, R.C.A., came to Canada from Cornwall in the year 1891, was persuaded to remain, and finally established himself as a portrait-painter in Toronto. He has painted the portraits of many noted Canadians.

Portraiture has occasionally been varied by pictures of a decorative character, amongst them being *A Pastoral Symphony*, a diploma picture on election to membership of the Royal Canadian Academy, and *The Holy Family*, painted as an altar-piece for Loretto Abbey, Toronto.

E. Wyly Grier, R.C.A., went to the Slade School in 1874, where he studied under Legros. The winter of 1882-1883 he spent in Rome, going to Paris in the spring of the latter year, where he remained till 1885.

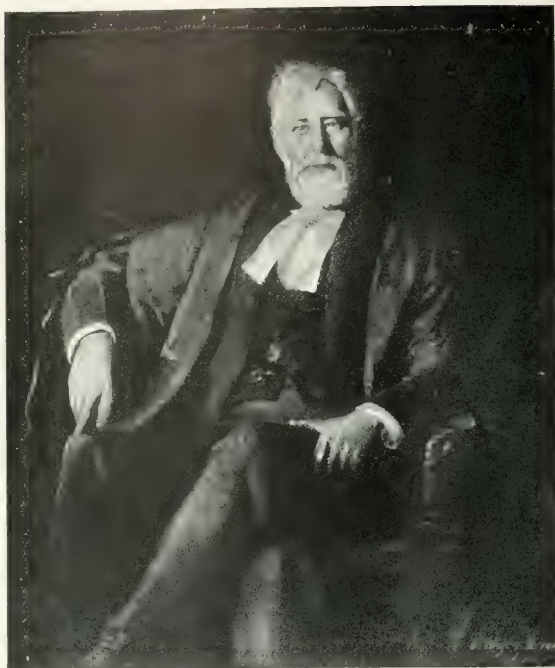
He first exhibited at the British Royal Academy in 1886, the picture being entitled *An Amateur*. Since then several of his works have been seen there. One may draw especial attention to his portraits of Miss Mabel Cawthra, the Hon. Edward Blake, Q.C., M.P., and Sir William Meredith.

Bereft, a large painting in oil-colours, was in the Royal Academy of 1889, and obtained a gold medal of the third class at the Paris Salon. Mr. Grier's portraiture has an acknowledged place in Canadian art, for it abounds in excellent qualities.

E. M.

REVIEWS OF RECENT PUBLICATIONS.

The Seven Ages of Golf. Portrayed by J. HASSALL. (London: Fine Art Society.)—Mr.



PORTRAIT OF SIR WILLIAM MEREDITH

BY E. WYLY GRIER

Hassall's designs for posters are well known to and admired by the public. Here are seven compositions gathered together under a cover upon which is pasted an eighth, all of which would make excellent *affiches*, but which are none the less interesting because they happen to be in book form. The enthusiastic golfer will purchase the collection to frame and hang upon the walls of his sanctum, and excellent decoration he will find them to be.

On the Theory and Practice of Art Enamelling upon Metals. By HENRY CUNYNGHAME, M.A. (Westminster: A. Constable & Co.) Price 6s. net.—So much attention is now being given to enamel-work that the portion of this volume which treats upon the practical side of the craft will be found especially acceptable. Mr. Cunynghame devotes the main portion of his treatise to the consideration of "Limoges" enamels and the method of their execution. He speaks with the experience of a practical man, and the technical instruction he gives cannot fail to be of value to the student. His references to Cloisonné and Champlevé work

Reviews of Recent Publications

are less extended, and a really satisfactory handbook on these branches of the craft has yet to be written.

The Anglo-Saxon Review. Vol. II. (London and New York: John Lane.) Price £1 1s.—The contents of the second number of this remarkable quarterly are most varied and readable. Of especial interest are the "Letters of Georgiana, Duchess of Devonshire," the present selection of which date from 1777 to 1787. They contain some amusing anecdotes of Sheridan and Dr. Johnson, and plentiful allusions to the political troubles of the times. Among the other papers of importance, the Earl of Crewe's sketch of "La Bruyère," Lord Lovat's "Abyssinian Journey," and Professor Silvanus Thompson's "Myths of the Magnet" deserve especial mention. Photogravure reproductions of portraits after Sir Joshua Reynolds, Zuccaro, Van Dyck, and other masters are interspersed throughout the volume. The design upon the cover is reproduced from a volume bound by Derome.

Our Gardens. By S. REYNOLDS HOLE. (London: J. M. Dent & Co.)—The author of this work is well known as an authority on garden craft, and his contributions to the literature of this fascinating subject deserve a place on the shelves of every garden-lover's library. We cordially endorse his remarks on the true beauty of "natural" gardening, on his love of trees, plants and flowers for their own sake, but we think that his admission of the value, under limited conditions, of architectural and formal gardening is a little too grudgingly given. In spite of his tirade against the "barber's art," the well-clipped yew-hedge and the closely shaven lawn must form to many eyes the most suitably contrasting and beautiful of backgrounds to well-filled beds of flowers; while the formality of the long grass walk, the rectangular enclosure—the garden within garden—the box-bordered "knots" will still continue to exercise their charm without damage whatever to our botanical instincts or to our love of nature. If writers upon gardening would be content to leave alone the exaggerated absurdities of garden cranks, of which there are at least as many among the votaries of "landscape" as of "formal" gardening, and content themselves with making better known to the public the elements of beauty to be found in styles not only "English" and "Italian," but also "Persian" and "Japanese," a great deal of printer's-ink and paper would be economised and the world would be the richer in many other ways.

Ivanhoe. By SIR WALTER SCOTT. With twelve coloured illustrations by CHARLES E. BROCK. (London: J. M. Dent & Co.)—This is an old and

esteemed friend in a new and beautiful, though workaday dress, which will be very heartily welcomed by all lovers of Scott and especially by boys, in whose eyes this particular romance steadily maintains the favour and reputation which deservedly belong to it. Mr. Brock's illustrations, well reproduced in colours, are excellent in all respects and show him to be thoroughly in sympathy with the spirit of the period.

The Early Mountaineers. By FRANCIS GRIBBLE. (London: T. Fisher Unwin.) Price 21s.—Mr. Gribble has collated an immense amount of extremely interesting facts relating to the beginnings of exploration in the Alps, the Pyrenees, and the Apennines, and from these he has succeeded in compiling a very readable book which will appeal not only to practical mountaineers, but also to the general reader. The volume is enriched with a large number of illustrations reproduced, in many cases, from old and rare prints.

The English Pre-Raphaelite Painters. By PERCY H. BATE. (London: George Bell & Sons.)—The author of this valuable work does not confine his attention, as might reasonably be expected, to the little band of painters who originally associated themselves together in the brotherhood which they entitled the "Pre-Raphaelite," but he enters also largely into the consideration of the work of men who have since followed more or less in the steps of the Brethren. The bond of union of the brotherhood Mr. Michael Rossetti states to have been simply: 1. To have genuine ideas to express. 2. To study Nature attentively so as to know how to express them. 3. To sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parading and learned by rote; and 4. Most indispensable of all to produce thoroughly good pictures and statues."

To such broad articles of faith the majority of modern painters and sculptors would be willing to subscribe, and it is necessary to look to narrower lines to adequately express the characteristics usually associated with the work of the brotherhood. That "fidelity to detail" was one of the virtues of the school is generally accepted. "Truth to nature" is also claimed as a distinguishing feature; but this merit is avowed also by "Impressionists" and others working upon divergent lines. The fact is, that the influence of the pre-Raphaelite school lay more in the individual power of certain of its members than in any adherence they may have avowed to a distinct formula of principles. If the term "pre-Raphaelism" had not been invented

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and the Pre-Raphaelite Brotherhood had never exhibited as a society, the name of Dante Gabriel Rossetti would still have been renowned and his influence upon present-day art would still have been strong. Mr. Bate's work shows much careful and appreciative study of his subject, and the large number of well-printed illustrations have been selected with excellent judgment.

Gulliver's Travels. By JONATHAN SWIFT. Illustrated by HERBERT COLE. (London and New York: John Lane.) Price 6s.—A good book is always worthy of good print, good paper, and good binding. Low-priced editions, cheaply printed on cheap paper, should be confined to books of the hour—to books which, having once been skimmed through, we never want to read again—to books for the waste-paper basket or the fire-back. Mr. Lane's new edition of the *Travels* is one that may be handled with satisfaction and read with comfort. Mr. Herbert Cole's pen-and-ink illustrations are powerfully drawn, and show an excellent understanding of the humour of the Dean's story.

The Pilgrim's Progress. By JOHN BUNYAN. (Edward Arnold.) Price 30s. net.—This sumptuous white vellum-bound edition of Bunyan's allegory is the third book printed at the Essex House Press, which was founded by Messrs. C. R. Ashbee and Laurence Hodson for the purpose of keeping alive the traditions of good printing revived by William Morris. As in the case of the two preceding volumes issued from this establishment, the *Treatises of Benvenuto Cellini* and the *Hymn of Bardaisan*, the most noteworthy feature in the book is the fount of type chosen, which is both clear and dark, and altogether excellent of its kind. Moreover, it is arranged with well-proportioned margins, so that each page of letterpress in itself, without further decoration, is a distinctly beautiful object.

Great Masters in Painting and Sculpture.—Messrs. George Bell & Sons (London) are issuing a series of monographs under the above title, which promises to be one of exceptional interest. The volumes already issued consist of an account of the life and works of *Bernardino Luini*, by G. C. Williamson, Litt.D., to which is appended an excellent and useful catalogue of paintings, in various parts of Europe, by this distinguished artist; *Velasquez*, by R. A. M. Stevenson, a reprint of the very valuable critical account published some time ago under the title of *The Art of Velasquez*, and reviewed in these columns, with a list of the works by the painter and a bibliography; and *Andrea del Sarto*, by H. Guinness, to which is also appended a

catalogue of works. The volumes are freely illustrated by reproductions in photographic process, and the reasonable price at which they are issued (five shillings each) should insure a good reception from the public.

The Arabian Nights. Illustrated by W. H. ROBINSON, HELEN STRATTON, A. D. MCCORMICK, A. L. DAVIS, and A. E. NORBURY. (London: George Newnes, Limited.) Price 15s.—Although uniform in size with the excellent edition of *Hans Andersen's Fairy Tales*, recently issued by the same publisher, *The Arabian Nights* is less satisfactory in general appearance. The reason of this is perhaps not at once apparent, nor is it an altogether vital one to the popular success of the book; but still it is one which we think ought to be pointed out. The volume is illustrated upon every one of its 472 pages. The quality of the illustrations is for the most part good, although instances are not lacking of careless and apparently hurried work. The great fault in the drawings lies in their lack of uniformity and want of proportion in relation to each other, and to the page upon which they appear. The scale of the drawings is continually varying. At one time a full-length figure occupies the entire height of the page; while on the opposite side a totally different scale of size is adopted. Or one finds a row of huge heads with a solid black background facing figures in a light scratchy outline. It is impossible for a book to appear satisfactory under such scrap-book conditions. Each leaf should be made to "compose" satisfactorily with its opposite fellow, and all figures throughout the volume should be kept as uniform in scale as possible. The quite satisfactory illustration of these tales has not yet been accomplished. It is a big work, and the would-be illustrator should pass many months in the bazaars of Tunis and Constantinople, in the streets and houses of Cairo and Damascus, making plentiful notes of what is to be found there. That the result would repay the outlay cannot be questioned.

Embroidery. By W. G. PAULSON TOWNSEND. (London and New York: Truslove, Hanson, and Comba.) Price 3s. 6d. net.—A most useful little handbook, full of good technical instruction in respect to stitches, and plentifully illustrated with notable examples of old and new work. The author, who is the design master of the Royal School of Art Needlework, is to be congratulated upon his modest little treatise. The very low price at which it is published brings it within the means of many to whom it may be of real service,



"JOLI CŒUR." BY D. G. ROSSETTI
FROM "THE ENGLISH PRE-RAPHAELITE
PAINTERS" (BELL AND SONS)

The Suitors of Aprille. By NORMAN GARSTIN. Illustrated by CHARLES ROBINSON. (London and New York: John Lane.) Price 3s. 6d.—Newlyn, so long well known as the home of a certain school of painters, seems likely to become also famous for its authors. Mr. Garstin's excellent notes and articles on art matters will be familiar to readers of *THE STUDIO*. *The Suitors of Aprille* is a charmingly told tale, and Mr. Robinson's illustrations, as may be seen from the one here reproduced, are of that excellent quality we are accustomed to find in his work.

Wee Folk and Good Folk: being Child Stories for Older Folk. By L. ALLEN HARKER. With illustrations by Bernard Partridge. (London: Duckworth & Co.) Price 3s. 6d.—The many readers of *The Outlook* have already made friends with six of these charming stories, but one and all of us will be glad to find them tastefully bound into a volume, together with four new stories and two more reprints. Mr. Partridge's illustrations have character, although the line, as is usual in this artist's work, is somewhat "scratchy."

The Book of the Art of Cennino Cennini. A Contemporary Practical Treatise on Quattrocento Painting. Translated from the Italian, with Notes of Mediæval Art Methods, by CHRISTINA J. HERRINGHAM. (London: George Allen.)—Miss Herringham has certainly performed a most useful work in giving us a full and correct translation from the Florentine MSS. of this remarkable treatise. The translator says that she has really used the treatise to learn tempera painting, and has tried to find out by its aid how to produce the various effects of fifteenth-century painting. In two prefatory chapters Miss Herringham discourses interestingly on the author of the *Trattato* and the pedigree of the *Trattato*, and in a series of informing chapters which follow the translation of Cennino Cennini's treatise, she deals with mediæval art methods generally—the chemical behaviour of egg-vehicles, fresco and its resemblance to tem-



DRAWING BY CHARLES ROBINSON

FROM *The Suitors of Aprille* (JOHN LANE)

pera, early oil painting, grounds and size, gilding, early varnishes, and so forth. The book is really an exceedingly learned and valuable one, and one which artists and art craftsmen will find not only useful but amusing. There are some quaint conceits in the *Trattato* itself. Cennini goes into all manner of technicalities. He tells how to make a pen for the purpose of drawing, how to grind colours, how to colour drapery in fresco, and a hundred or two things besides. He also gives sage advice on such recondite matters as to why women should abstain from using medicated waters on their skins, and how to clean and wash off pigments from the human face. Altogether, this book is good sport.

Greek Terra-cotta Statuettes: Their Origin, Evolution, and Uses. By MARCUS B. HUISS,

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LL.B. (London : John Murray.) *Greek Terra-cotta Statuettes*. By C. A. HUTTON. With a Preface by A. S. MURRAY, LL.D. (London : Seeley & Co.) These excellent volumes should be studied together, not only because they treat of the same subject, but also because the subject itself gains in charm by being presented in two good sympathetic styles that differ greatly. Also it is inevitable that two writers travelling over the same wide field of study should bring into special prominence different resting-places of thought, so that a reader finds his interest stimulated when he contrasts the different ways in which they treat of any point of real importance. There is no room here for — such minute studies ; we cannot attempt to draw a comparison between Mr. Huish's masculine volume and the daintily learned one by Miss Hutton. Each is admirable in its own way, bringing us much closer than books usually bring us to the daily home life of the Greeks. Both, again, will have the charm of novelty to most of their English readers, for in England very little has hitherto been written about Greek statuettes in terra-cotta.

Miss Hutton's book contains fifty-three illustrations, thirty-six of which are in monochrome. The others show in colour the present condition of their originals. With four exceptions, the figurines illustrated are all to be found in the British Museum. In character they range from a toy goat to a boy with knucklebones ; from a woman kneading bread to a girl with a pet bird ; and from a beautiful statuette of Corinna to an athlete, a bearded warrior, a nude boy and his writing master, an Aphrodite with a vase of perfume, and a curious-looking old nurse—she is like Dr. Johnson—with a baby on her lap. Mr. Huish's book has seventy-five full-page plates in monochrome, as well as forty-three illustrations in the text ; and it is noteworthy that only nineteen represent things in the British Museum. Here and there the same statuette has been chosen by both authors, but this happens so seldom that the illustrations in each book may be said to supplement those in the other. Altogether, then, we believe that both books are necessary to all students of Greek art.

Wyemarke and the Sea Fairies. By EDWARD H. COOPER. Illustrated by DUDLEY HARDY. (London : Duckworth & Co.)—This delightful and well-written story, describing the little girl, Wyemarke's, amusing and picturesque adventures with the Sea Fairies, enjoys the

unique distinction of being dedicated to no fewer than "one hundred and sixty people all at once"—namely, the one hundred and sixty occupants of the children's beds in the London Hospital. To them and to many others it will not fail to afford excellent entertainment. The author has been fortunate in securing the co-operation of Mr. Dudley Hardy, whose admirable and sympathetic drawings add largely to the value of the book.

Peg Woffington. By CHARLES READE. With an Introduction by AUSTIN DOBSON, and Illustrations by HUGH THOMSON. (London : George Allen.) Price 6s.—In the dainty drawings plentifully distributed throughout the pages of this ex-



FROM *Greek Terra-cotta Statuettes* (JOHN MURRAY)

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ceedingly attractive edition of Charles Reade's semi-biographical romance, Mr. Hugh Thomson once more proves himself pre-eminent as the illustrator of the costumes and manners of the Georgian period. Coming, as it does, from the pen of Mr. Austin Dobson, it is scarcely necessary to call attention to the fact that the introduction is a model of literary style and good taste. Students of stage history will find therein a concise and masterly recapitulation of the career of the Irish beauty who occupied so brilliant a position in the theatrical world in the palmy days of Garrick. In every way the volume does infinite credit to the publishers.

Tommy Smith's Animals. By EDMUND SELOUS. Illustrated by G. W. ORD. (London: Methuen & Co.) Price 2s. 6d.—The owl presides over a council of war held by the animals as to how to punish little Tommy Smith for his cruelty to them. In the charming conversations they hold with him they show themselves quite as conceited as men; each seems more over-powered by a sense of his importance in the world than the last, but the result is highly satisfactory, for Tommy learns much of their ways and worth, and consequently grows to love them. This little work is not the least part of the debt we owe to the author of the *Jungle Book*, and the Society for the Prevention of Cruelty to Animals should welcome it with its quaint illustrations as a perfect gift-book.

Fairies, Elves, and Flower Babies, by MARION WALLACE-DUNLOP and MARION RIVETT-CARNAC (London: Duckworth & Co.), is a pretty book printed on good strong paper. The drawings by Miss Wallace-Dunlop, though sometimes wanting in economy of line, are graceful and fanciful, while the stories which Mrs. Rivett-Carnac has weaved about them will bring joy to all imaginative little children. We think, however, that the paragraphs are sometimes much too long, and that Mrs. Rivett-Carnac would do well to give the eye three or four white resting-places on every page.

Ulysses; or, De Rougemont of Troy. By A. H. M. (London: Methuen & Co.) Price 3s. 6d.—The author, who is presumably his own illustrator, has succeeded, in this volume of nonsense verse, in taking amusing liberties with the story of the King of Ithaca. The book is dedicated to "all who love the ancient Greeks in spite of their irregular verbs and habits." The illustrations successfully follow the bent of the verses.

Two Well-worn Shoe Stories. Pictured by JOHN HASSALL and CECIL ALDIN. (London: Sands &

Co.)—We would gladly write much about this funny book. Mr. Hassall scores a very noteworthy success with a set of bold and humorous drawings on the familiar rhymes about the old woman who lived in a shoe, and had so many children that she didn't know what to do. The drawings, reproduced in flat, good colours, prove that the artist owes much in effective decoration to his designs for posters. In the second story, "Cock-a-doodle-do, my dame has lost her shoe," Mr. Cecil Aldin is equally good and funny, but in a quite different manner. In his style the influence of Caldecott is plain and welcome. Altogether, the children to whom this book will be given should be happy.

Pictures from Birdland. By M. and E. DETMOLD. With Rhymes by E. B. S. (London: J. M. Dent & Co.; New York: E. P. Dutton & Co.)—The ornithological specimens pictured in these pages hail from the birdlands of many climes, and range from the toucan and humming-bird down to the Michaelmas goose of the village-green. The young artists responsible for the illustrations—twin-brothers only fifteen years of age—seem to have come to a certain extent under the influence of Mr. William Nicholson and Mr. Carton Moore Park, and with the opinion expressed in the preface that the work presented is remarkable enough for artists of maturer years we unreservedly agree. The future career of these youthful artists will be watched with interest.

Mother Goose in Prose. By L. FRANK BAUM. Pictures by MAXFIELD PARRISH. (London: Duckworth & Co.)—Mr. Maxfield Parrish's remarkable drawings were exhaustively and appreciatively dealt with in these pages at the time of the original publication of this work last year by Messrs. Way and Williams of Chicago. It is a matter for congratulation that Messrs. Duckworth & Co. have had the enterprise to issue an English edition of Mr. Baum's entertaining prose version of the immortal nursery rhymes, and it is safe to predict as wide a success in Europe as it has already enjoyed in America.

Mother Duck's Children. By GUGU. (London: William Heinemann.)—This is one of the best books for small children that has come under our notice this season. The artist, who cloaks his or her identity under the pseudonym of "Gugu," has enriched the art of the nursery with some clever and winsome drawings which have been carefully and successfully reproduced in colours. The verses are somewhat above the average of efforts of this description.

Tales from Boccaccio. Done into English by

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DRAWING BY BYAM SHAW

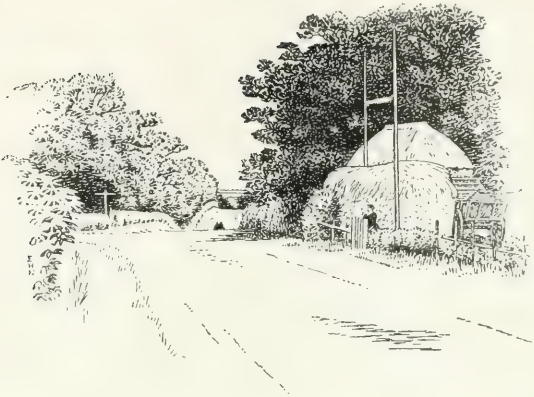
FROM *Tales from Boccaccio* (GEORGE ALLEN)

JOSEPH JACOBS. Illustrated by BYAM SHAW. (London: George Allen.) Price 7s. 6d. net.—The four stories here translated are *Griselda*, *Saladin and Torello*, *Sir Federigo's Hawk*, and *Isabella*. Mr. Byam Shaw's illustrations and borders are each in their way good, although the coarse scheme of handling in the borders does not altogether harmonise satisfactorily with the fine drawing and excellent finish of the full-page compositions. In the latter the artist is at his best; and there is about them a charm far transcending that of the ordinary book illustration. The volume is undoubtedly one of the gems of the season.

remote Imperial tracts." A place in every home might with advantage be found for this healthy little book.

Stories from Old-Fashioned Children's Books. Brought together by ANDREW W. TIER, F.S.A. (London: The Leadenhall Press, Limited.)—A collection of stories culled from the books that amused our grandfathers and grandmothers when they were children. The selection is an excellent one, and includes many quite comical items. The large number of woodcuts which are included in the book illustrate the letterpress and are most entertaining. It is a worthy companion volume to

Poems of the Love and Pride of England. Edited by F. and M. WEDMORE. (London and New York: Ward, Lock & Co.)—Originally published soon after the celebration of the 1897 Jubilee, this collection of the best patriotic poems makes an opportune reappearance. The following passage in Mr. Frederick Wedmore's scholarly preface written with reference to the stirring but peaceful events of 1897 is singularly appropriate to the close of 1899: "To-day a voice of patriotism not to be mistaken—scarcely to be increased in volume, scarcely to be heightened in intensity—comes to us from every place, from men of every class in England—comes too from the 'vast distances of the



In Alice Holt Forest

DRAWING BY L. P. NEW

FROM *The Natural History of Selborne* (JOHN LANE)

the one on *Forgotten Children's Books* issued by the same publishers a short while ago.

The Natural History of Selborne. By GILBERT WHITE. Edited by GRANT ALLEN. Illustrated by EDMUND H. NEW. (London and New York: John Lane.) Price 21s. net.—The favourable opinion expressed by us in reviewing the first part of this edition is more than justified by the splendid manner in which it has been completed. Mr. New's illustrations, so well begun, have been carried through to the finish with a deliberate care in draughtsmanship and such excellent judgment in selection and presentation of subject as to make the book a *chef d'œuvre* of this artist's work. How few are there among the thousands of illustrated volumes issued yearly from the press that can be considered to be artistically satisfactory? Text and illustrations have too often no relation to each other, and their intermixture is a veritable offence to the eye. But this is never the case with Mr. New's work. His illustrations seem to belong intimately to the text, and are as gratifying in their decorative qualities as the illuminated pages of mediæval times.

Excellent Jane, and other Stories. Pictured by GERTRUDE CHARLTON. (London: Sands & Co.)—These "stories" are not calculated to produce qualms of satiety in the breasts of the young people for whom they are intended, for not one exceeds two quatrains in length, while in some cases a couplet suffices to unravel the plot. The illus-

trations are, for the most part, cleverly eccentric, and create a feeling of amazement rather than of unalloyed pleasure. The drawing illustrating "Sophia was a little child" is, however, delightful in its *naïveté* and economy of line.

The Square Book of Animals. By WILLIAM NICHOLSON. Rhymes by ARTHUR WAUGH. (London: William Heinemann.)—These illustrations of the "life of farm and grange" are distinguished by the same peculiar largeness of handling, boldness of touch, and straightforward vigour that we are accustomed to associate with all the products of Mr. Nicholson's brain and graver. Mr. Waugh's verses genially introduce the various subjects, and the book is one that is sure to be popular with big as well as little children.

Mrs. Leicester's School. Written by CHARLES and MARY LAMB. Illustrated by WINIFRED GREEN. (London: J. M. Dent & Co.)—The chief interest of this well-appointed volume lies in Miss Green's



"THE BULLDOG"

(REDUCED)

BY WILLIAM NICHOLSON

FROM *The Square Book of Animals* (W. HEINEMANN)

delicate and fanciful drawings of poke-bonneted and short-waisted maidens—the descendants, no doubt, of those young people made familiar to us by Miss Kate Greenaway. Many of the illustrations are well reproduced in colours.

Reviews of Recent Publications

Twelve Portraits. By WILLIAM NICHOLSON. (London: William Heinemann.) Price 21s. net.—A portfolio of twelve cards, upon which are mounted reproductions in colours of Mr. Nicholson's characteristic portraits of H.M. the Queen, H.R.H. the Prince of Wales, Prince Bismarck, W. E. Gladstone, the Archbishop of Canterbury, Lord Roberts, Cecil Rhodes, Sir Henry Hawkins,

illustrations are numerous, well selected, and most successfully reproduced.

The Life and Works of Charlotte Brontë and her Sisters. In Seven Volumes. (London: Smith, Elder, & Co.) Price 6s.—The first volume of this reprint, *Jane Eyre*, seems to give promise that the Howarth Edition, as it is termed, will be everything that could be desired by the book-lover. It is well

printed in good legible type on excellent paper, and the volume is enriched by two photogravures, one being a portrait of Charlotte Brontë after the drawing by G. Richmond; the other a reproduction of F. Walker's painting, *Rochester and Jane Eyre*.

Manual of Mythology in Relation to Greek Art. By MAXIME COLLIGNON. Translated and enlarged by JANE E. HARRISON. (London: H. Grevel and Co.) Price 7s. 6d.—The study of mythology as seen in Greek art is not only in itself a fascinating subject, but it is one of importance to the craftsman. Miss Harrison's admirable translation of M. Collignon's well-known manual is most welcome, and it should find a place in the library of every art school. The numerous illustrations with which the book abounds greatly aid the reader to an understanding of the subject.



THE RIGHT HON. CECIL RHODES

BY WILLIAM NICHOLSON

FROM *Twelve Portraits* (W. HEINEMANN)

J. McNeill Whistler, Rudyard Kipling, Sir Henry Irving, and Sarah Bernhardt. All are good, but those of H.M. the Queen, the Archbishop of Canterbury, and Mr. Kipling are especially excellent.

Point and Pillow Lace. By A. M. S. (London: John Murray.) Price 10s. 6d.—This volume professes to be no more than "a short account of various kinds of ancient and modern lace, and how to recognise them." As such we can heartily commend it to those of our readers interested in the subject. As a succinct account of the distinctive features of Italian, French, Flemish, English, and Irish laces it leaves nothing to be desired. The

The Little Panjandrum's Dodo. By G. E. FARROW. Pictures by ALAN WRIGHT. (London: Skeffington & Son.) Price 5s.—Mr. Farrow has the inestimable faculty of amusing and interesting not only the small folk for whom his stories are primarily intended, but also those who may be called upon to read them aloud. *The Panjandrum's Dodo* will go straight to the hearts of his numerous *clientèle*, who will also have much to say in praise of Mr. Alan Wright's capital illustrations, which are thoroughly in sympathy with the rollicking fun of the story.

Dunvegan Castle: a Poem. By HAROLD STEWARD

Reviews of Recent Publications

RATHBONE. (London : Bernard Quaritch).—This attractive volume, dedicated to lovers of the Scottish Highlands, contains fourteen illustrations by Mr. Rathbone, four by Mr. Lockhart Boyle, and one by Mr. Henry Raeburn. There is also a facsimile of a letter by Sir Walter Scott. Viewed from an artistic point of view, the book is also remarkable for a cover that is well designed and very effective. The boards are covered with a grey-green linen, and the chief decoration consists of a scrolled bordering that flows round the gilded coat-of-arms of the present chieftain of the Clan Macleod. The bordering is in unobtrusive white upon old gold, colours that harmonise admirably with the grey-green of the linen cover. As to the poem, it has often a gallant movement, and its subject is full of fascination. Mr. Rathbone relates how, as he sat painting on the open moor, above Dunvegan's loch, he called to mind the legends that were told of the grim fortress and its long line of bold chieftains. Then—

"An impulse, that I hardly dared to quell,
Seized my whole being with desire to tell
Some of the wonders that I'd seen and felt,
And somewhat of the kinsfolk there who dwelt ;

'Tis thus how sprang these lines of low degree,
With theme that's fit for loftiest poesie."

A Book of Birds. By CARTON MOORE PARK. (London : Blackie & Son, Limited).—The influence which the decorative characteristics of Japanese art has had upon modern English illustration has often been remarked upon ; but the inspiration has usually been derived from the works of second-rate artists, and the great masters of that country, because their works have been rarer and less known to European draughtsmen, have hitherto exercised a slighter control than might have been expected. Korin and Kenzan, in whose conceptions the highest order of Japanese decoration has been realised, are but little known in the West, while Hokusai and Hiroshigé have been widely appreciated in spite of their comparatively inferior decorative instincts. It is pleasant, therefore, to see in Mr. Moore Park's work a feeling for that higher order of decoration of which Korin was the prince of exponents. In the work now under review there are several plates which, without being in any way slavish imitations of Japanese work, recall strongly to mind some of its best characteristics. Among these may be mentioned *The Raven*, *The Goose*, and *The Penguin*. *The Peacock* has been treated perhaps in the most distinctive—and, we may add, commonplace—

Japanese manner, but it is less worthy as a drawing than the others we have enumerated. The whole series of plates is one of unusual interest, and cannot fail to be admired by those who can appreciate the decorative quality in art.

In Dwarf Land and Cannibal Country : A Record of Travel and Discovery in Central Africa. By A. B. LLOYD. (London : T. Fisher Unwin.) Price 21s. net.—Following the example of the great Dr. Livingstone, Mr. Lloyd is both a missionary and explorer. The book now published by him is a highly interesting and, at times, exciting account of a journey across Africa. The traveller started from Zanzibar, passed through German East Africa, crossed the Victoria Nyanza into Uganda, and proceeded thence westward into the Pigmy district, and down the Congo. In the course of his sojourn the author was present during the exciting incidents of the Soudanese rebellion, his experiences of which are simply but graphically described. The book is very largely illustrated with photographs, enabling the reader to realise the nature of the scenery and the types of the people encountered by the way.

Animal Alphabet-book. By SARA W. M. FALLON. (London : Geo. Allen.) Price 2s. 6d.—The artist has a strong decorative style, and her illustrations for the A.B.C. are the best we have seen in their own line. Two or three of the drawings could not well be bettered.

The Story of the Seven Young Goslings. By LAURENCE HOUSMAN. Illustrated by Mabel Dearmer. (London, Glasgow, & Dublin : Blackie & Son.) Price 2s. 6d.—The story is told in gay, racing verse, and in some of her quaint drawings Mrs. Dearmer does justice to herself.

Dot and the Kangaroo. By ETHEL C. PEDLEY. With Illustrations by FRANK P. MAHONY. (London : Thomas Burleigh.) Price 3s. 6d. net.—This book, though printed and published in England, was entirely produced in Australia, and all concerned are to be congratulated upon the success of their enterprise. The well-written story, following somewhat the lines of Mr. Kipling's *Jungle Book*, introduces us to many amiable beasts of the Antipodes, whose characteristics are cleverly brought to light through their intercourse with the little heroine. The excellent illustrations are the work of Mr. Frank P. Mahony, one of a talented group of rising Sydney artists.

The Drummer's Coat. By the HON. J. W. FOR-
TESCUE. With illustrations by H. M. Brock. (London : Macmillan & Co.) Price 4s. 6d.—This is among the best-looking stories of the season. The paper is strong and good, the type excellent, and



"PENGUINS." BY CARTON
MOORE PARK. FROM "A BOOK
OF BIRDS "(BLACKIE AND SON)

Awards in "The Studio" Prize Competitions

the cover modest in its red and gold. As to the tale itself, we expect good things, and we get them always, from the author of *The Story of a Red Deer*. The four drawings by Mr. Brock are well reproduced.

From Messrs. Blackie and Son come three admirable stories by G. A. Henty, written in that bright and healthy spirit which we always associate with the works of this author and which renders them so entirely fitting, not only as a means of amusement, but also as aids to the manly education of "our boys."

Won by the Sword is a stirring tale of the Thirty Years War, with some excellently drawn illustrations by Charles M. Sheldon. *No Surrender* has especial reference to the rising by the people of La Vendée in defence of their religion and rights. It is illustrated by some vigorous wash-drawings by Stanley L. Wood. *A Roving Commission* is a nautical tale dealing with the insurrection in Hayti and with numerous encounters with pirates and slavers. It is well illustrated by William Rainey, R.I. From the same publishers we have received a very delightful selection of tales of Irish children entitled *Little Village Folk*, by A. B. Romney, with illustrations by Robert Hope. They are charmingly written and abound in humorous and pathetic incidents. *The Little Browns* is a cleverly conceived story about the doings of the younger members of a family left for a time to their own resources. Mr. H. M. Brock's illustrations are, as usual, excellent.

Messrs. W. and R. Chambers (London and Edinburgh) have published two excellent books of adventure, *Fix Baynets*, by G. Manville Fenn, a tale of military life and fighting on the Indian frontier, full of incident and bright dialogue, illustrated by W. H. C. Groome; and *Peril and Prowess*, a book of short stories by such prime favourites as G. A. Henty, G. M. Fenn, A. Conan-Doyle, W. W. Jacobs, &c., with illustrations by W. Boucher. Both works are attractively bound and are sure to be appreciated. The same firm has also just published a new edition of Mrs. Molesworth's story, *The Boys and I*, with illustrations by L. Baumer.

Messrs. Macmillan and Co.'s recent publications include the following books for children: *The Book of Penny Toys*, written and illustrated by Mabel Dearmer (6s.), an amusing volume with some very clever illustrations excellently reproduced in colours, and *The Bravest of them All*, by Mrs. Edwin Hohler (4s. 6d.), a bright and captivating little story of young people with some characteristic illustrations by C. E. Brock.

Messrs. Smith, Elder, & Co. (London) are the sponsors of a new book by Frank T. Bullen, whose

excellent work in *The Cruise of the Cachalot* will be known to some of our readers. *The Log of a Sea-Waif*, his latest production, the author informs us in the preface, is an account of the first four years of his experience at sea between the ages of twelve and sixteen. Although he modestly claims but a "small literary equipment," his story is actually much above the average of such works in literary merit, and is, in fact, an exceptionally well-told tale of the experiences and hardships of a young sailor.

Messrs. E. W. Savory (Limited), of Bristol, have produced this year a large number of "private greeting cards," greatly varied in design and character, including many of decidedly artistic excellence.

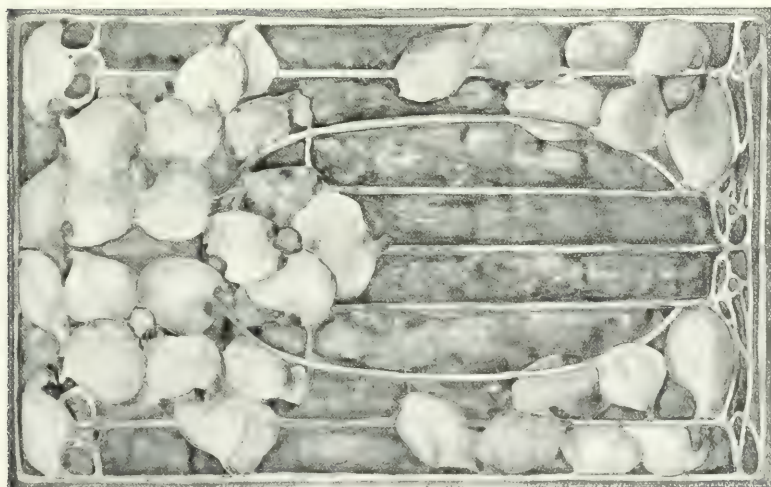
Some attractive calendars for 1900, showing a commendable improvement, both as regards design and execution, over similar work of previous years, have been issued by Mr. Ernest Nister. Particularly noteworthy are the "Treasures of the Year," adorned with photogravure reproductions of works in the National Gallery; the "Landseer," "Shakespeare's Heroines," the "Naval and Military," the "Dickens," and the "Wild Flowers of the Year" calendars. From the same firm come a number of good children's books, including *Something New for Little Folk*, with verses by Clifton Bingham and decorations by A. E. Jackson; the *Voyage of the Mary Adair*, by Frances E. Crompton, with illustrations by Evelyn Lance; *Nursery Rhymes for Nursery Times*, written and illustrated by Edith A. Steinthal; *Young Robin Hood*, by G. Manville Fenn, illustrated by Victor Venner; *The Magic Fruit Garden*, with numerous and delightful pen-and-ink drawings by Marion Wallace-Dunlop; *In the Chimney Corner*, a volume of original stories and verses written by such well-known friends of the children as G. A. Henty, L. T. Meade, G. Manville Fenn, Evelyn Everett Green, F. E. Weatherby, and Frances E. Crompton, and illustrated by Ada Dennis, E. Stuart Hardy, and Hilda Robinson; and, finally, a new edition of our old friend the wondrous *Swiss Family Robinson*, with a large number of coloured and black-and-white illustrations by H. Kley.

Exigencies of space compel us to hold over a considerable number of reviews.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

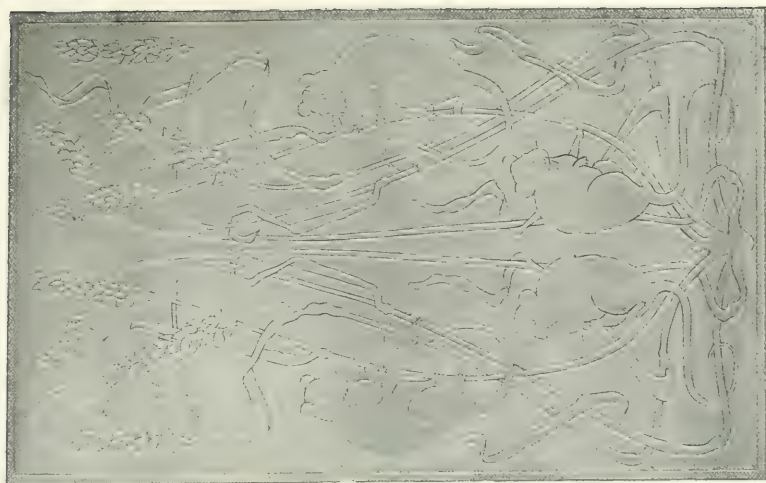
(A XLII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Fiat Lux* (Mary Collens 51 Upper Hope Place, Liverpool).



FIRST PRIZE (COMPT. A. NIII.)

"FIAT LUX"



SECOND PRIZE (COMPT. A. NIII.)

"GAINS"



FIRST PRIZE (COMP. B XLI.)
BY "FAITHFUL."



SECOND PRIZE (COMP.
B XII.) BY "ISCA"



HON. MENTION (COMP.
B XLI.) BY "OSSEO"

Awards in "The Studio" Prize Competitions

The SECOND PRIZE (*One guinea*) to *Cains* (Guy Halliday, The School House, Oakham).

Honourable mention is given to the following :—*Good Hunting* (Grace Partridge); *Blackie* (Miss G. M. Simmons); *Whiskey* (Cordelia M. Phillimore); *Yhoirdis* (Eva Bundy).

(B XLI.)

The FIRST PRIZE (*Two guineas*) is awarded to *Faithful* (Christine D. Angus, Ridston, Birkenhead, Cheshire). In our reproduction we have omitted the border surrounding the central composition, as the reduction necessary to accommodate the page of THE STUDIO would be too great.

The SECOND PRIZE (*One guinea*) to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Honourable mention is given to the following :—*Osseo* (Osmond Pittmann, Worfield, Sidcup, Kent)—this is illustrated; *Rainbow* (Charles E. Wanless); *Panther* (Gertrude Lindsay); *Horty* (Frederick Charles Davies); *M. S. T.* (May S. Tyrer); *Vayu* (Louie Spiers); *Malvolio* (Olive Allen); *Jawkor*

(Janet S. C. Simpson); *Pooscat* (Ida F. Ravaisson); *Turkey* (Frances M. Whitehead); *Spider* (Ernest G. Webb); *Minns* (Arthur M. Rump); *Chat Noir* (A. Leete); *Murre* (Lydia Skottsberg); *Irish Ivy* (Gertrude Biggs); *H.H.* (Herbert G. Hampton).

(D XXVI.)

The FIRST PRIZE (*One guinea*) is awarded to *Westfield II.* (W. J. Warren, 13 Bedford St., Leeds).

The SECOND PRIZE (*Half-a-guinea*) to *Glyptist* (D. S. Whitelaw, 1 Stroma Villas, Lewisham, S.E.).

Honourable mention is given to the following :—*Lyndhurst* (W. E. Dowson); *Oseola* (William M. Dodson); *Eridanus* (Giovanni Gilli); *Falcon* (Hugh Prill); *Ezer* (Herbert G. Belcher); *Mask* (Thomas Kent); *Loen* (W. C. Crofts); *Omar Khayyâm* (J. P. Steele); *La Poupée* (Mabelle L. Thompson); *Nandana* (J. C. Varty-Smith); *Copenhagen* (J. C. Stockholm); *Leigh Wood* (Mrs. Caleb Keene); *Westfield I.* (J. Kearney, junr.); *Woodpecker* (C. J. Whitehead); *Chronos* (W. E. Inston); *Aquarius* (A. B. Warburg); *Sepia* (C. H. Hewitt).



FIRST PRIZE (COMP. D XXVI.)

.. WESTFIELD II.

The Lay Figure

THE LAY FIGURE.

"I've just been reading a novel by Wilkie Collins," said the Man with a Clay Pipe, "and it has set me thinking about simplicity in letters and in art."

"Very odd," lisped the Minor Poet. "I can trace no connection between your thought and its cause. Collins never aimed at style; he was nothing but a plot-spider, a diligent spinner of cleverly entangled stories."

"But he did aim at simplicity," snapped the Journalist, "for he struggled to write well without employing more adjectives than uneducated peasants use."

"You've hit the point," cried the Man with a Clay Pipe. "There are two kinds of simplicity of style, a right kind and a wrong. The style of Collins has the wrong simplicity, for it invites far too much attention to its nakedness. It is aggressive for want of necessary ornament. It makes me long for a peal of Swinburne's adjectives."

"And this criticism of yours goes a long way," said the Art Patron. "It applies to all forms of art. For instance, there are adjectives among the painter's pigments, and when I've been looking for some time at any grey Dutch landscapes, I begin to long for the glow of superlative reds."

The Lay Figure smiled. "Is it not time to focus this debate," he asked. "Our friend here, I suppose, wants us clearly to understand what we mean when we talk of simplicity of style."

"No doubt," replied the Man with a Clay Pipe. "But I cannot attach any definite meaning to the phrase. I *feel* when a style is charmingly simple, but I cannot get at the secret of its simplicity, cannot resolve it into constituent parts. It remains a mystery to me, like the fascination of music."

"Your thoughts are mine," said the Landscape Painter. "There are so many varieties of simple and delightful styles that it seems absurd to talk about them in dogmatisms, as though their simplicity were an invariable complex thing, to be expressed in the form of a recipe. In one simple style, for instance, we are charmed by the perfect balancing of great masses of light and shade, while in another the harmony is orchestral—made up, that is to say, of a vast number of subordinated details."

"But let us pause for a moment," said the Lay Figure. "No critic worth his salt speaks of simplicity as though he could sum it up in a definition applicable to all the greatest masters. We all admit that simplicity in art means many and various things, but we admit, too, I hope, that it has never

yet been obtained without strenuous self-discipline on the artist's part."

"But, surely," said the Man in the Street, "this self-discipline may be overdone? I saw vastly too much of it the other day in the Arts and Crafts Exhibition. How about the angular, bald furniture? It lands me in the shop of a village carpenter; it makes me wish that the prices now paid for all decorative kinds of timber could be quadrupled at once, so that craftsmen might be tempted to handle their wood materials more generously."

"That's all very well," remarked the Man with a Clay Pipe. "You speak without much knowledge, and a good deal of the furniture in question might please all its puzzled fault-finders if it were seen by them in the rooms for which it was designed and fashioned."

"True enough," the Lay Figure added. "I hold no brief for our designers of furniture, and there can be no doubt that some of their work is ugly and self-assertive in its simplicity. Nevertheless, they have broken away from the flord trivialities of the not distant past, and have constructed for us a good strong framework for a new style in domestic furniture. This framework we can embellish in a thousand and one good ways; but if we lose patience, if we allow a reaction to set in, we must give up the hope of leaving to our children some new and national traditions in design and ornament."

"But the reaction has begun already!" sighed the Art Reformer. "Witness the too naturalistic wall-papers turned out by designers of known name. There is one that reminds me of an aviary; and I suppose the ape will soon be cracking nuts on the wall-papers in fashionable dining-rooms."

"Yes," the Lay Figure assented, "there are many who forget that a wall-paper should be a background, unobtrusive, restful."

"Right!" cried the Journalist. "My doctor would tell you that the paper in my bed-room added enormously to his bill during my last illness. You see, it had a design——"

"Wanting in simplicity of style," laughed the Lay Figure. "It is impossible to describe what this complex and varied quality is, but we *can* describe and hate its opposite, and that is helpful. Moreover, let us not cavil at useful phrases in criticism, for in writing and talking about art we cannot possibly find apt words for all the shades of feeling to which we would gladly give expression. So we speak, as it were, in shorthand, we hint at the qualities which elude definition; and this is a wise modesty."

THE LAY FIGURE.



"SOUVENIR OF DORDRECHT"

FROM A PAINTING BY

J. MARIS.



THE LATE JACOB MARIS. BY P. ZILUKEN.

WHEN Balzac lay dying, Victor Hugo said: "*Messieurs, l'Europe va perdre un grand esprit.*" These words, I think, may be applied to Jacob Maris, that truly great artist and good man. By his death the modern Dutch school loses one of its strong men, and there are but few at the present moment. When, after the long period of decadence that lasted from the eighteenth century till about 1860, a few real artists appeared—Israels, Bosboom, Mauve, the brothers Maris, and Mesdag—a new movement in art, based on the principles of the great school of 1600, began in Holland; but it has already reached its culminating-point, and may soon commence to harden into mannerism and dryness. Already each domain of art has begun to encroach upon its fellows, borrowing inappropriate qualities from them: and as soon as painting ceases to be a faithful impression of what colour, tone and line can do, decadence sets in. *L'art pour l'art* is not a mere phrase, a scrap of cant: it has been the chief characteristic of every great expression of art, in poetry and music no less than in painting.

In thinking of that group of Dutch artists who appeared in the "sixties," Jacob Maris always seems to stand out as the most genuine painter, and surely none can doubt that his present high reputation will be enduring. Few painters have proved more clearly than he has the truth of Flaubert's words: "The ideal is only attained through the real, and one arrives at truth only by generalising."

Jacob Maris rarely worked out of doors; perhaps he never did so after his early youth. But he had a singularly retentive memory, and by virtue of

it he succeeded. When we stand before one of his views of towns—or before one of his lonely beaches with a solitary fishing-smack—the fresh wet wind comes up, and the sensation of "plein-air" is often indescribably refreshing. He understood the secret of nature's magic, and was seldom misled into superficialities of technique by the ease with which he painted. This is one reason why we are able to feel in his work what Maris himself loved best in nature—the charm of air, and light, and colour. We must remember, also, that he was a master of composition; he knew how to balance his masses of light and shade with a free and wise certainty that gave a very uncommon restfulness to the general aspect of his pictures.

It has been a delight to me to make many an etching after his work, and I have always been struck by the exact harmony of the linear composition, so artfully concealed by the other harmony of tone and colour. The lines all correspond



PORTRAIT OF JACOB MARIS

FROM A PHOTOGRAPH BY P. ZILUKEN

Jacob Maris

with each other, no empty spaces are left open, and no effect in any of his best pictures was obtained by chance. It is true that his style seems careless to many, but this carelessness is always masterly, and it will bear the closest examination.

Baudelaire has said with irony: "*L'inspiration c'est de travailler tout les jours.*" That is what Jacob Maris did, never leaving anything to chance or so-called inspiration.

About 1840 there lived at The Hague a simple compositor who had much difficulty in bringing up his family, three sons and two girls. The three boys were endowed with uncommon gifts for painting. Jacob, born in 1837, was the eldest, and from his earliest youth he drew everything he saw around him, and even at that time made portraits of his father and mother.

He went to one of the elementary schools, where his master soon perceived his special aptitude for art and warmly recommended him to Mr. Stroebel, an artist who painted "interiors" similar to those of Pieter De Hooghe. Mr. Stroebel survived his

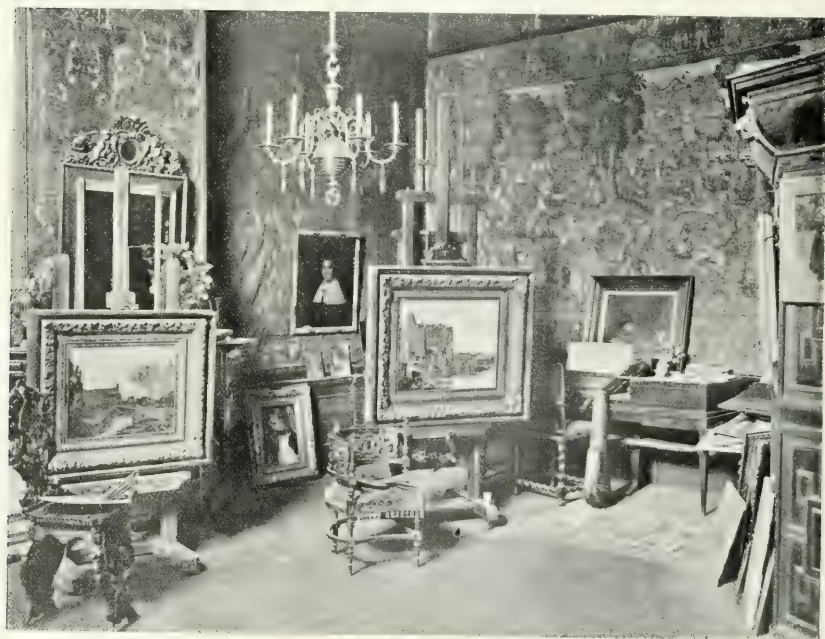
young pupil, and I saw him, deeply moved, standing at the open grave.

At the instance of the schoolmaster Jacob Maris was allowed to enter Stroebel's studio, where he copied the lithographs of Robert, using black and white chalk and tinted paper. But what contributed most of all to his development was the daily task of making water-colour sketches of common things.

After working for some time under Mr. Stroebel's guidance, an art dealer, foreseeing his future successes, decided, in accordance with the views of Louis Meyer, a Dutch marine painter in the *genre* of Gudin, that he should attend the studio of Huib van Hove. This painter had about ten pupils, and they all worked with him in an old chapel which he had altered into a studio.

Jacob Maris had not long been there, working assiduously, when van Hove, compelled by financial straits, had to leave The Hague and go to Antwerp, where Maris followed him.

Here began for Maris the real life of a prentice-boy. His master, instead of developing the boy's



JACOB MARIS'S STUDIO

FROM A PHOTOGRAPH BY M. VAN DER GRIENT



"THE TWO MILLS."
BY JACOB MARIS.

(In possession of the Amsterdam Museum).

Jacob Maris

natural bent, employed him in preparing canvases, and even let him make studies for him, taking up so much of his time that, when Maris expressed a wish to follow the course at the Academy, van Hove refused. This led to a rupture between master and pupil, and the young artist, partly aided by Queen Sophia of the Netherlands, followed for three consecutive years the lessons at the Antwerp Drawing Academy.

After studying there for three years Jacob Maris went back to The Hague, where he entered the studio of Louis Meyer, more as an apprentice than as a pupil. He cleaned his master's brushes, mixed his colours, cut out in paper sea-birds which he had to pin on the canvas in the right part of the sky, so that Meyer might know exactly where to paint them.

Meanwhile, in his leisure moments, he succeeded in painting the first picture that fixed public attention upon him. It represented an interior with a servant at her work, and is probably still at

The Hague, as it was bought by a Mr. Trossarello, who was attached to the Court. This was an important step for Maris; he had sold his first picture and his career as an artist had begun.

A short time after this, in 1865, he left The Hague for Paris with his friend Kaemmerer. There he painted principally Italian figures, chiefly for sale.

For one year he frequented the studio of Hébert, the distinguished artist whose works have always some cold elegance. Hébert, who had the kindest character, who always valued highly the good qualities of others, who never showed the least jealousy, found the colouring of Maris splendid; but he perceived clearly that there was a certain heaviness in the figures, and advised him to make them taller, to give them more delicacy and grace.

Gradually Maris turned in the direction of landscape-painting, and at the Salon of 1868 he exhibited a view of the Rhine which attracted much notice and was bought by an art dealer. Thus success had come when the war broke out.



"VIEW OF A TOWN"

FROM A WATER-COLOUR BY JACOB MARIS

(By permission of *M. Twa Mesdag*)

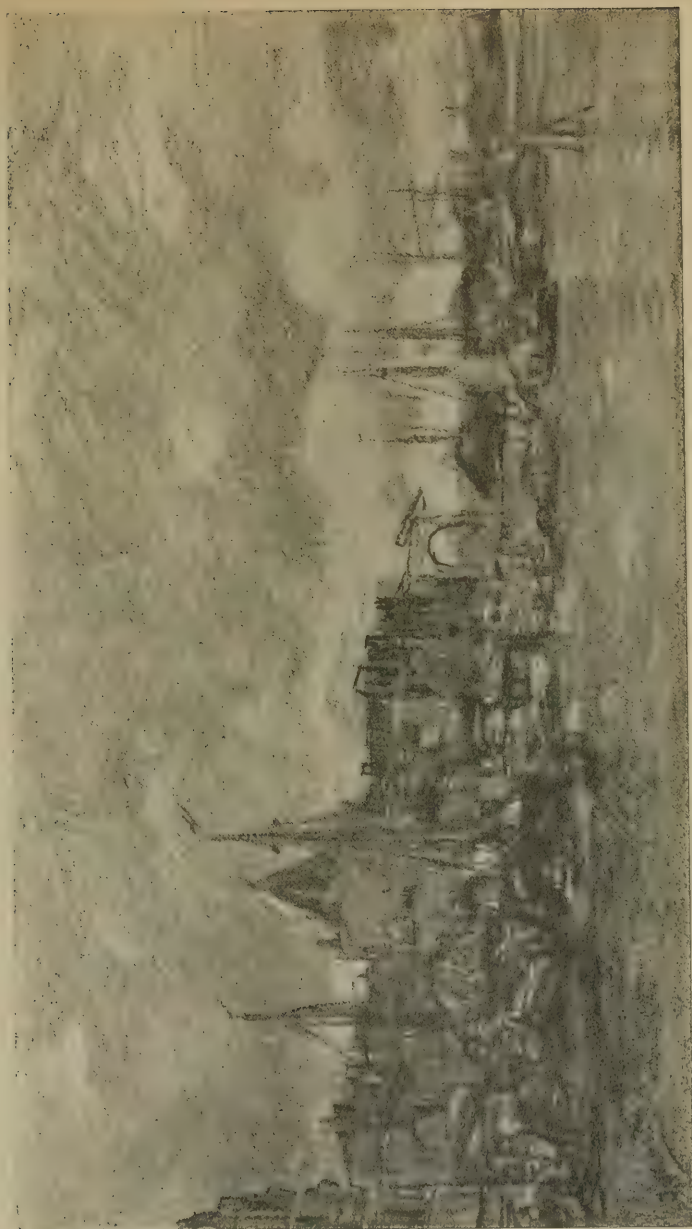
"THE SCURELLERSTOEN, AMSTERDAM"

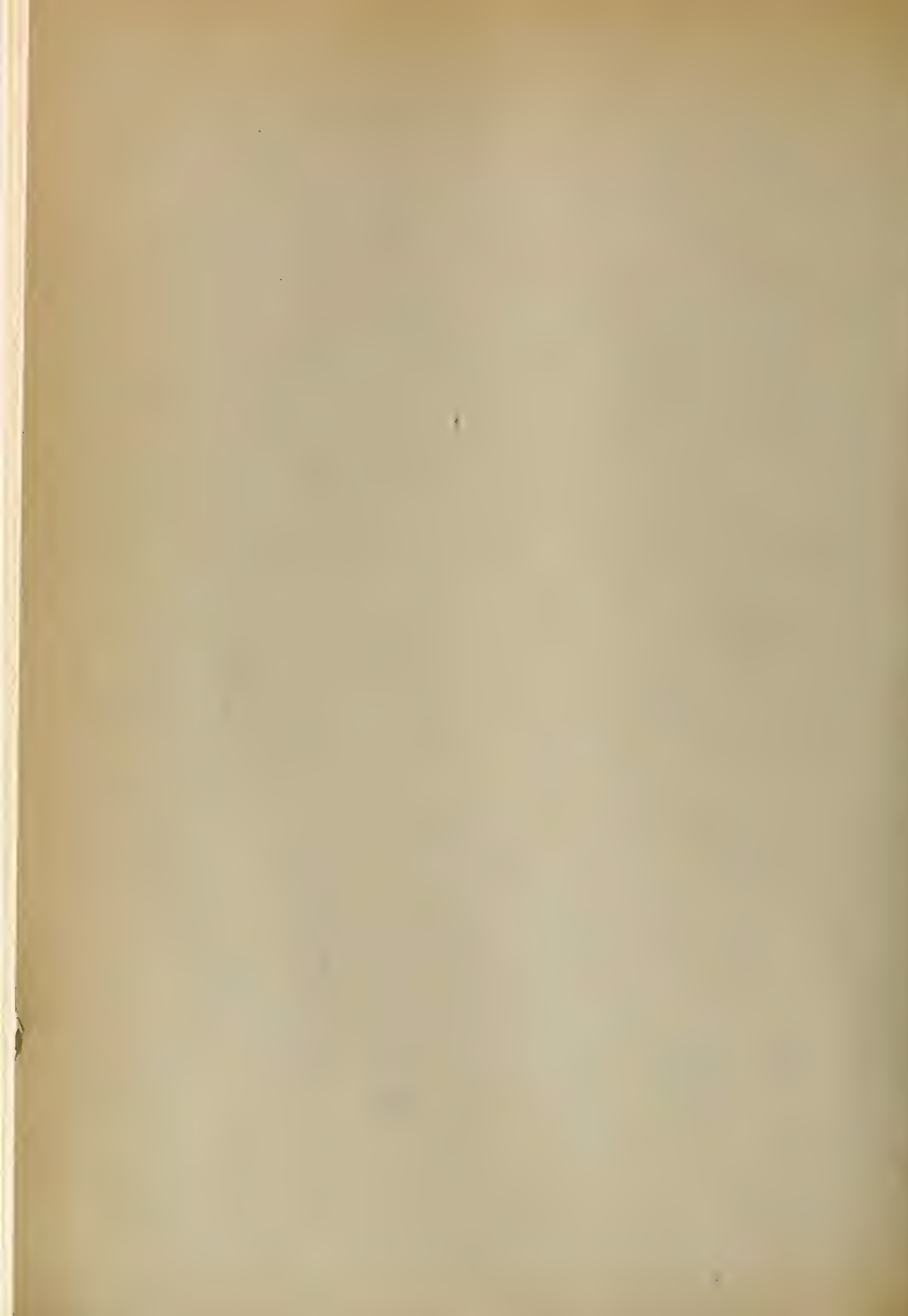
FROM A CHAMBER DRAWING BY

L. WAPEN.

Beside the drawing is D. = Deel, v. I, p. 1.

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Jacob Maris

Jacob Maris was married and had a family, and life during the Siege was as hard to him as to many others. He could not possibly leave his home and belongings, so he determined to remain in Paris and share the privations of his fellow-artists.

The year before, his brother Matthew had also arrived in Paris, and during the war he was enrolled in the Civic Guard, and was exposed to considerable danger from the Communists and the Versailles troops.

After these stirring and distressful times he determined to return with his family to Holland once more. He made his home at The Hague, and, as the Dutch scenery of the suburbs fascinated him, he continued to live there with his wife and children, surrounded by a circle of distinguished fellow-artists who appreciated him at his true worth.

!An artist's life in Holland is quite different from that in Paris or in London. In such great capitals much of an artist's time is taken up by worldly pleasures and conventional visits, which impair his intellectual ability, while in Holland a quiet provincial life preserves the freshness of his spirits, and helps him to concentrate his thoughts on his work.

Instead of having vast halls for studios, as many artists have in Paris and London, Dutch painters, faithful to the traditions and usages of their great forefathers of the seventeenth century, paint in plain suitable rooms like those in which Rembrandt produced his immortal masterpieces.

So the studio of Jacob Maris, in his comfortable home at The Hague, was an ordinary room with two windows, each with a western aspect. In this room

there were but few *bibelots*, but the walls were adorned with richly-coloured antique gold leather, that harmonised finely with the deep and powerful colours of the unfinished pictures upon which Maris worked in turn. Here, after a short morning stroll, the artist worked until dusk, often continuing his assiduous labour till late in the evening by gaslight. Perhaps he did not then paint in the exact sense of the word, but balanced his masses of light and shade, seeking after that elaborate composition I have already mentioned.

Here were created those incomparable figure-subjects, old nurses with babies on their knees,



"GIRL PLAYING THE PIANO"

FROM A WATER COLOUR BY JACOB MARIS
(By permission of M. L. A. & M. A.)

young children sitting in baby chairs with a pewter plate of red cherries before them, whose glittering, sparkling light transposed the white of the baby's dress into a light greyish hue, which Maris managed to harmonise with the surrounding objects.

Here were painted the *Violinist*, the *Girl playing the Piano*, *The Peacock Feather*, and those numerous pictures that give so complete a synthetical vision of Holland's landscape, that if ever the Netherlands were overwhelmed by the waves of the North Sea, Maris's paintings, scattered over the whole civilised world, would afford a clear idea of what that country had been like.

For Maris has not, like many other landscape-painters, restricted his subjects to a special *genre*, but has given Holland in all its moods and aspects, from old-fashioned towns to lonely beaches, and

from grey river scenery to bright cloud effects. Thus has he preserved for coming generations the massive drawbridges, the primitive harbours near some Dutch towns, where multi-coloured barges are moored waiting to be eased of their burdens, the wide expanding sands, above which rise the calmly floating cloud-banks; the obsolete, fast disappearing wooden bridges resting on richly-coloured brickwork and overgrown with mosses and lichens, over which the milkmaids pass in their picturesque national garb, carrying their pails yoked on their shoulders.

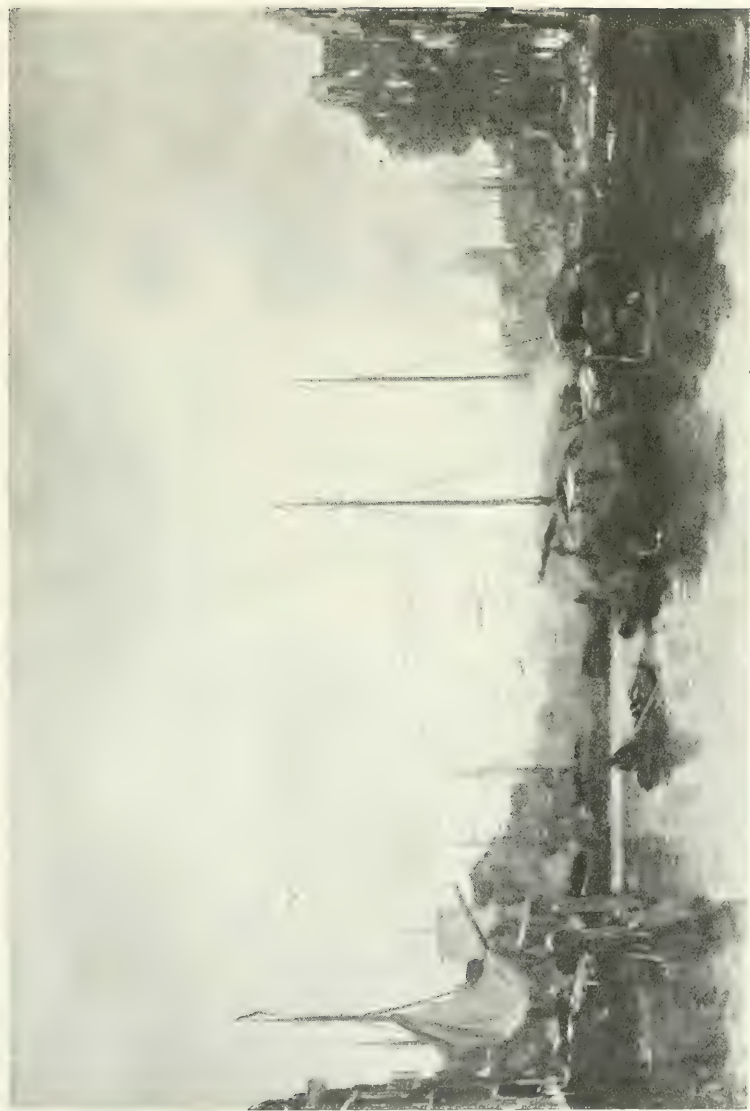
And then we have his views of Amsterdam, Rotterdam, or Dordrecht, which are sometimes better called *Views of a Town*, or *Souvenirs of Amsterdam* or of *Dordrecht*, as they are never exact views of any special locality or of any part



CHARCOAL SKETCH

(By permission of M. Bresson.)

BY JACOB MARIS



"VIEW OF A TOWN"
BY JACOB MARIS

(In the *Art Museum, Boston*)



FLOWERS ON JACOB MARIS'S GRAVE.

FROM A PHOTOGRAPH BY KNIBBE RULOFS

of one of those towns. Nevertheless, their synthetical power is so marked that they convey a striking general impression of Amsterdam or of Dordrecht, for Jacob Maris, as we have seen, had an extraordinary painter's memory.

It was owing to his astonishingly accurate memory for forms and colours that Maris was so successful in his interpretations of moonlight effects, some of which are of incomparable delicacy and tenderness of tone, with surprising "gradations of values." The same natural gift also enabled him to render in a masterly way the mystery and the glow of nature at sunset, and scenes of rapidly-melting snow, when in Holland the sky assumes a coppery hue, and the snow takes a dreary, greyish tint.

I pass over those numerous old windmills, so richly coloured by the hand of passing time, that Jacob Maris has bequeathed us, and I need not remind you of his *Grey Days*, so exquisitely aerial and charming.

I have already dwelt on the synthetical importance of Jacob Maris's pictures, especially in the

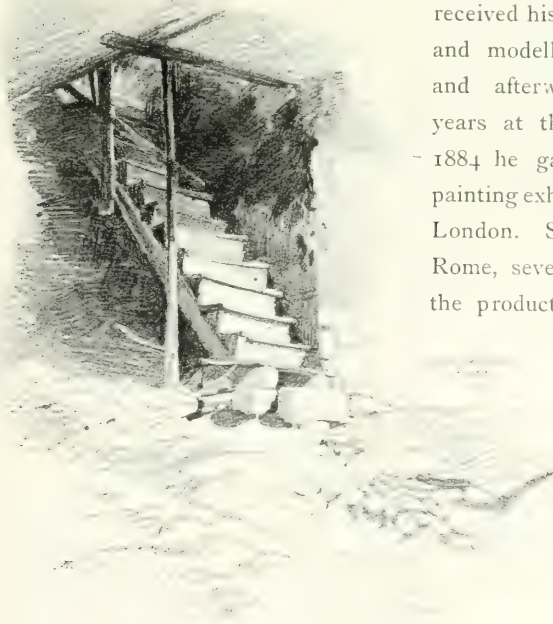
case of his landscapes. In this respect the painter has shown himself a real poet. He has done what Edmund de Goncourt once said to me was the great characteristic of every superior artist: "To create, after the manner of God, a living creature, a type that shall exist throughout all centuries," as is the case with the creations of Shakespeare and Dante. This Jacob Maris has done, if not in his figures, certainly in his landscapes. These, as I have said, are creations of his, with life enough in them to defy Time.

Though short of stature, Jacob Maris, like Théophile Gautier, used always to remind me of a Merovingian warrior. As a man, again, he was most lovable, being ever above all jealousy, and always kindness itself to everybody who came to him for advice or encouragement. Never did I hear him depreciate the work of a fellow-artist. He always understood the intention concealed behind the effort, and this enabled him to follow the beautiful words of Flaubert, who said that every critic, before judging, ought to be certain that he has penetrated to the artist's own point of view.

LEAVES FROM THE SKETCH-BOOK OF CARL VOSS

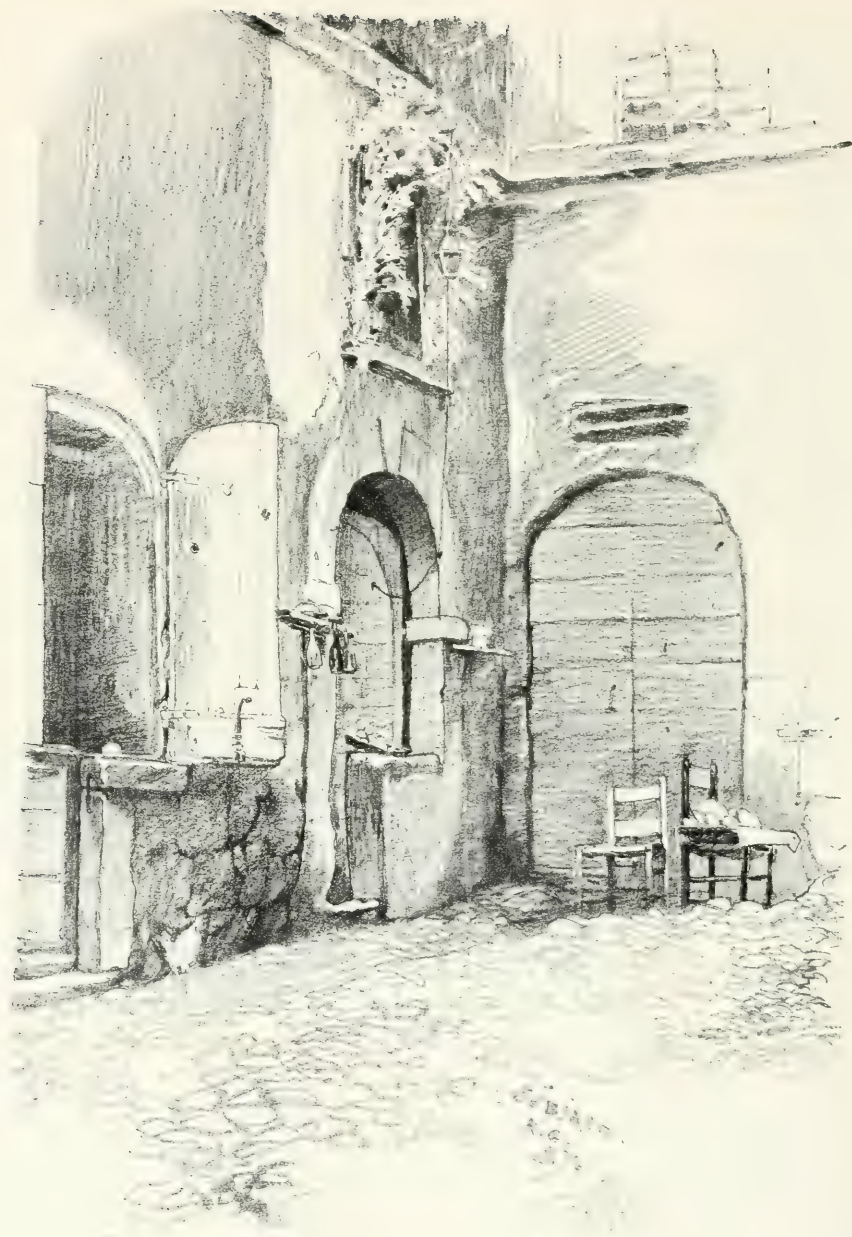
MR. CARL VOSS, leaves from whose Sketch-book we are here enabled to present to our readers, is a clever and

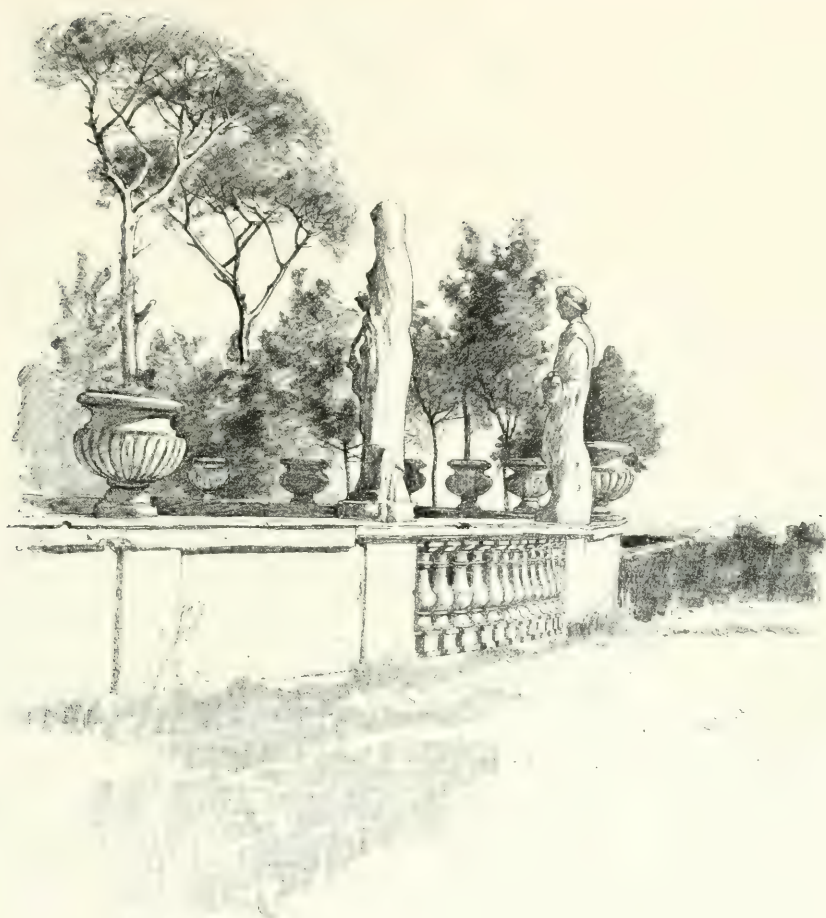
versatile artist who has devoted himself in turn to figure-painting, landscape and sculpture. The son of Professor Carl Voss, the well-known Sculptor, he was born in Rome in 1856, and received his first instruction in drawing and modelling from Professor Wolff, and afterwards studied for several years at the Munich Academy. In 1884 he gained a silver medal for a painting exhibited at the Crystal Palace, London. Subsequently, returning to Rome, several years were occupied in the production of a colossal painting, which is now in possession of the Municipality of that city. It was at this time that he made the delightful sketches of Roman villas some of which are here illustrated.







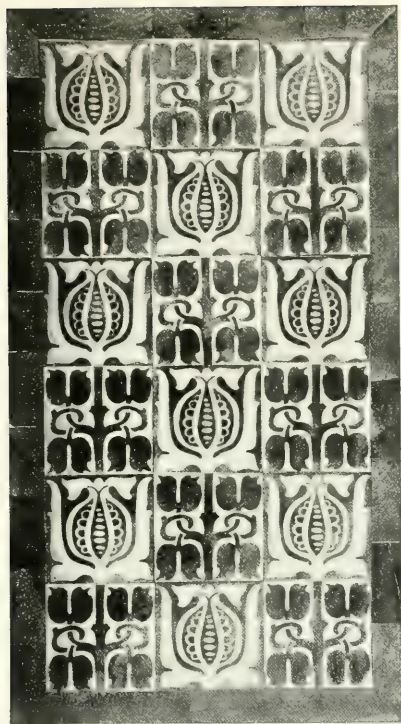




View of the
Temple
of Apollo

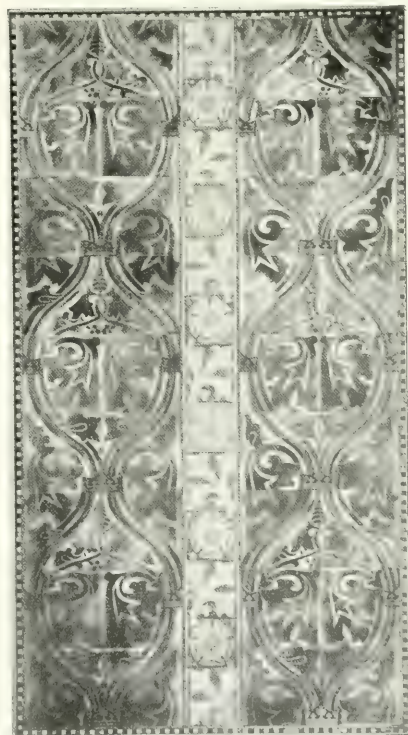


Figure 1. The main entrance of the temple.



THE PANEL DESIGNED BY JAMES POWELL
(Messrs. Powell & Sons, Manufacturers)

at the upper rim ; others are sprinkled all over with gold upon an opaque basis of blue, green or red ; while some are semi-opaque, with a variable, iridescent colour-tone, of which the name chameleon conveys the most adequate description. Other pleasing effects, all proper to the material, are obtained by means of spiral air-twists in a cylindrical or bulbous stem, by making the stem branch into a triple loop called "three-ways," or again by the process known as threading. The waves thus produced in colour or opaque white may be drawn into convex or concave loops, accordingly as they are touched externally in an upward or downward direction while the glass is still ductile and before it has had time to cool into set rigidity. Some beautiful table glasses are made in the shape of a convolvulus bell, ribbed with green "tears." The so-called "soda-glass" has very artistic properties,



MOSAIC PANEL DESIGNED BY JAMES POWELL
(Messrs. Powell & Sons, Manufacturers)

BRITISH DECORATIVE ART IN 1899 AND THE ARTS AND CRAFTS EXHIBITION, PART IV.

ON the occasion of the Arts and Crafts Exhibition in 1896 a criticism was passed in certain quarters upon the Whitefriars glass, that, for lack of colour, its effect was too monotonous. This objection Messrs. Powell and Sons determined to remove in 1899. Accordingly the keynote of their latest work is colour. Particularly rich in appearance is the goblet with a bowl engraved with fish on a blue and green ground for the water, studded with more solid incrustations, known as "tears," to represent air-bubbles. Other pieces are engraved with dragon-flies, or streaked with an irregular pattern in colour, resembling seaweed or natural moss ; another, again, clouded from blue to ruby



WROUGHT IRON ELECTRIC LAMP DESIGNED BY
H. POWELL
(Messrs. Powell & Sons, Manufacturers)

inasmuch as the hard glitter of crystal which it is the aim of the average glass-maker to impart to his work is happily absent. A serviceable set, consisting of a decanter with four drinking-glasses, is made of soda-glass in simple yet picturesque form. The stopper of the decanter is silver-mounted. The metal in this case, as also in that of the inkstand and salt-cellar, enhances the æsthetic appearance of the whole, since it is not highly burnished, and since it bears the traces of

the hammer not mechanically smoothed away. Three glasses engraved respectively with London pride, speedwell, and columbine flowers, are extremely delicate workmanship. The two first-named are ornamented below the engraved parts with rosette projections, technically known as "prunts." For the rest, when we come to sum up our impressions of this beautiful and varied glass, what we feel most of all is that Messrs. Powell and Sons often achieve an inimitable excellence both of fitness and of delicacy in design, thanks to which England leads the way in this department of decorative art. Yet there are persons who cavil idly because these artist-manufacturers do not put "all their eggs in one basket," finding it necessary to give some of their thoughts to that



LAMP DESIGNED BY H. POWELL
(Messrs. Powell & Sons, Manufacturers)

"SORTIE DE THÉÂTRE"

BY

GEORGE BOTTINI.







HANGING ELECTROLIER DESIGNED BY H. POWELL
(Messrs. Powell & Sons, Manufacturers)

vast public which does not understand their finest work, and which admires inappropriate engravings on table glass, such as the fern patterns, so familiar to us all since our nursery days. The form of the Whitefriars glass vessels as well as the ornament upon them is designed generally by Mr. Harry Powell, while Mr. James Powell is responsible for most of the stained glass and tile-work of the firm. One of their most recent undertakings is the panelling for the alabaster-framed reredos erected in Harrow School Chapel. The work consists mainly of tile slabs shaped according to the requirements of the picture and pieced together in the manner of *opus*

sectile. Parts are executed in mosaic of small *tesserae*, while the orb in the hand of the throned Christ, occupying the middle of the composition, is one single mother-of-pearl shell. The lower portions of the wings are formed of square tiles, these latter being fashioned, not of china nor earthenware, but entirely of glass. The mode of their manufacture is an interesting one. A stencil-plate being provided, and the pattern cut in it as required, is laid upon a carrier, a slab of glass so prepared that the surface of the tile (which is made front downward) will not adhere. Powdered glass of the colour selected is next dusted



WROUGHT IRON LANTERN DESIGNED BY H. POWELL
(Messrs. Powell & Sons, Manufacturers)



GROUP OF GLASSES AND VASES

(Messrs. Powell & Sons, Manufacturers)

DESIGNED BY H. POWELL



WHITE AND GREEN GLASSES

(Messrs. Powell & Sons, Manufacturers)

DESIGNED BY H. POWELL

Arts and Crafts



GROUP OF GLASSES

(Messrs. Powell & Sons, Manufacturers)

DESIGNED BY H. POWELL.



GROUP OF GLASS-WARE

(Messrs. Powell & Sons, Manufacturers)

DESIGNED BY H. POWELL.

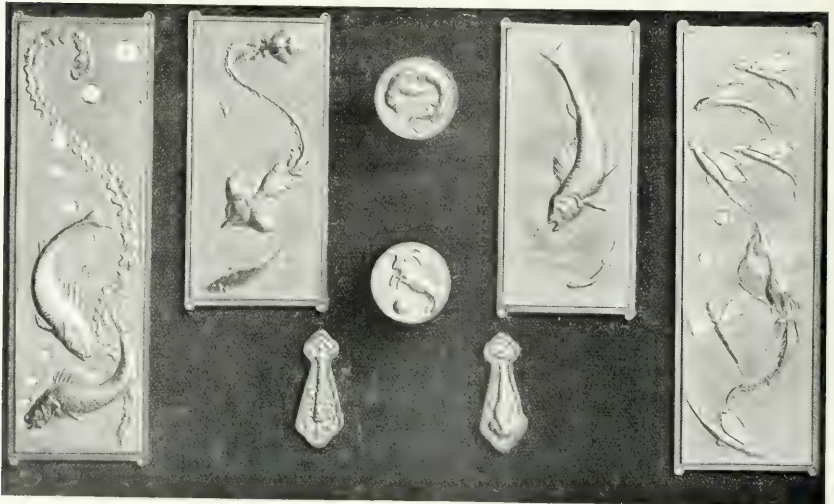


TABLE GLASSES

DESIGNED BY H. POWELL

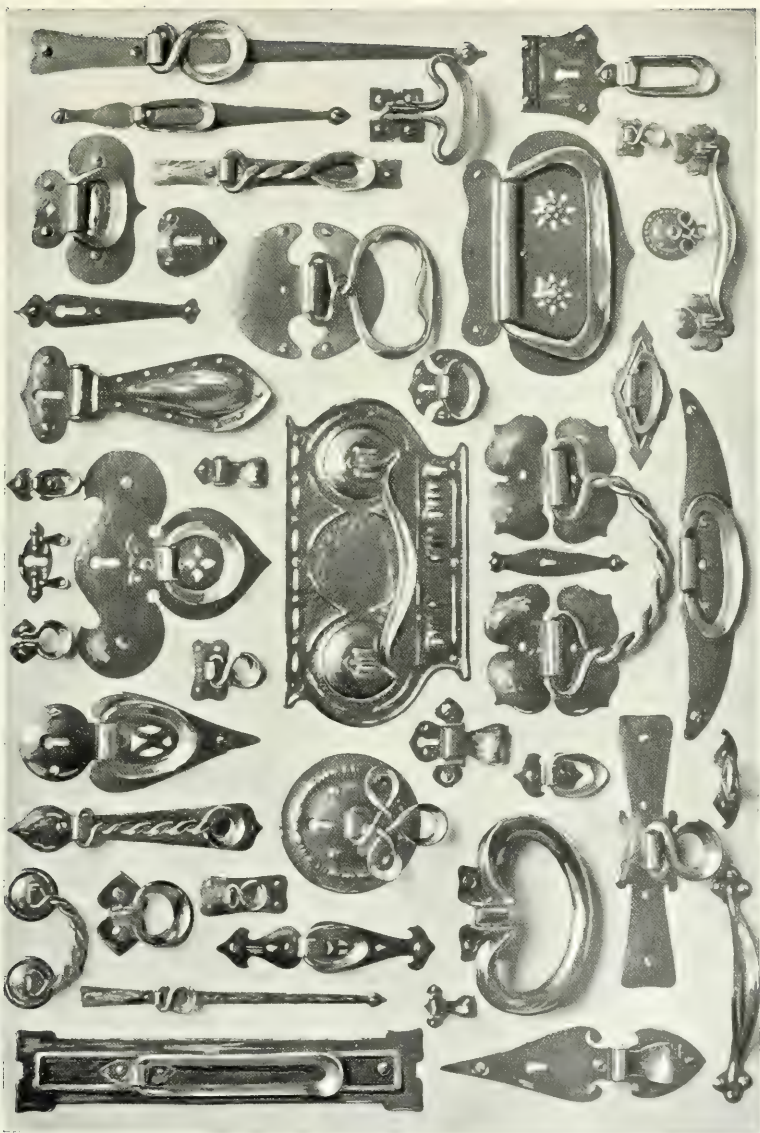
(Messrs. Powell & Sons, Manufacturers)

over the stencil-plate as evenly as possible, and the latter is removed, leaving the pattern in relief. A square framework, with an opening of the dimension of the tile, and also of its proper depth, is then placed upon the carrier, and the interstices of the pattern are filled with powdered white glass, which is sprinkled all over until it forms a layer of moderate thickness. The bulk of the tile is then built up with, as it were, a rubble of coarser glass powder, whatever fragments remain over and above the required quantity being cleared off to the level of the top of the frame, which is then removed, leaving the tile ready for the furnace, where the powdered atoms are fused into one solid body. The disturbance of the first sprinkling of powder



DOOR FURNITURE IN COPPER

BY CHARLES EMANUEL



DOOR FURNITURE AND CABINET
FITTINGS. BY RICHARD RATHBONE.



CUPS

DESIGNED AND EXECUTED BY EDGAR SIMPSON

coloured with bronze paints, and a handsome wrought-iron fire-screen with a panel of ornamental glass-leading, designed by Mr. Hutchinson, are further instances of recent work executed by the firm.

The method evolved by Mr. Charles Emanuel for embossing metal was described in the pages of *THE STUDIO* a year or two ago. Since that time the artist has made considerable strides in the perfection of his technique. Moreover, he has introduced an embellishment in the way of mother-of-pearl inlay. The rough shell is cut with a fretsaw and filed to the requisite shape, and then imbedded in a matrix dug in the metal to receive it. Among the door furniture executed by the hand of Mr. Emanuel two copper finger-plates are ornamented in this manner, the mother-of-pearl being used with striking effect for the wings of the flying fish, and also to represent the air-bubbles in the water.

arising out of the lifting away of the stencil-plate, however deftly that operation be performed, is sure to leave a few droppings of coloured powder in the white parts, which accidental irregularities, together with the mottled, blotting-paper-like surface of the glass tile itself, give a softer-toned and most artistic result. A hanging chandelier for electric lighting, designed by Mr. H. Powell, the iron

Mr. Harold Rathbone's ideal, as may be inferred from the name adopted for the ware produced under his direction, is the art of the famous sculptor-potter of the Italian Renaissance. The lunettes shown on p. 268 represent Painting, Poetry, and Music. Modelled in low relief and coloured with enamel colours, they are not made in one single piece each, but are composed of separate slabs fitted together somewhat after the manner of



METAL WORK

DESIGNED AND EXECUTED BY EDGAR SIMPSON



IRON GRILLE

DESIGNED BY HAROLD SMITH
EXECUTED BY THE BOSTWICK GATE CO.



SET OF FIRE DOGS AND IRONS

DESIGNED BY HAROLD SMITH
EXECUTED BY THE BOSTWICK GATE CO.

opus sectile. Although these and some of the more important examples of the "Della Robbia" Company's productions are designed by Mr. Rathbone himself, many of the artists who co-operate with him are skilled designers, whose work has the merit of being very distinctive in quality and character.

Mr. Richard Rathbone, who must not be confounded with his cousin above named, has turned his attention to metal-work, a craft in which he excels, as his recently exhibited works amply testified. They included a handsome silver casket set with jade stone; a drawing of an alms dish for Menai Bridge Church, with a border of intricate interlacings alternating with plain bosses, a pleasing contrast of delicacy and boldness; a copper ink-stand; a brass curb fender of simple pattern with a row of round bosses; and the hanging lamps made for the Guildhall Masque. The last named are of quaint form, not dissimilar from censers, their domical covers being pierced window-wise to let the light shine through from within. The door furniture and cabinet fittings in brass or copper, the latter in many cases bronzed, show admirable appreciation of the material, together with an ornamental sense of a high order. Some of the drop handles, with graceful twists terminating in open loops adapted to the shape of the thumb for use, are excellent, whether from the point of view of utility or decoration.

Mr. Edgar Simpson is not only a practical metal-worker but also a designer of refined taste, as his two cups (page 256) by their graceful form bear witness. The bowl of the shorter one is small, but to have enlarged it would have been to make it too heavy in proportion to the slenderness of the stem. The foot is in the form of a trefoil, barbed like a heraldic rose. Again, it is a happy idea to vary the conventional circle of the electric bell-push by setting it in a rectangular panel like those with fishes embossed upon them, or that one with an ornamental rendering of the seed-vessels of the "honesty" plant.

In his designs for metal-work Mr. A. Harold Smith aims at simplicity, soundness of construction, and, as far as may be, also freshness of form. His experience, however, goes to show that in the majority of cases where ironwork

for architectural purposes is projected, architects shrink from countenancing schemes of distinctively novel character, preferring merely imitative reproductions of eighteenth-century details, as being safe and not too unconventional. This servility—for such it must in honesty be called—exerts an evil influence on contemporary design in metal, limiting the scope and discouraging the enterprise of progressive craftsmanship. The small minority of architects who are genuinely original decorators naturally prefer to design their own iron-work as well as the other accessories they require. The iron grille is an instance of originality of treatment. The pierced panels of ships are backed each with a sheet of opal glass, behind which it is intended that electric light should be fitted. The wavy lines in the alternate panels suggest the idea



METAL WORK DOOR PANEL

DESIGNED BY H. S. PEPPER

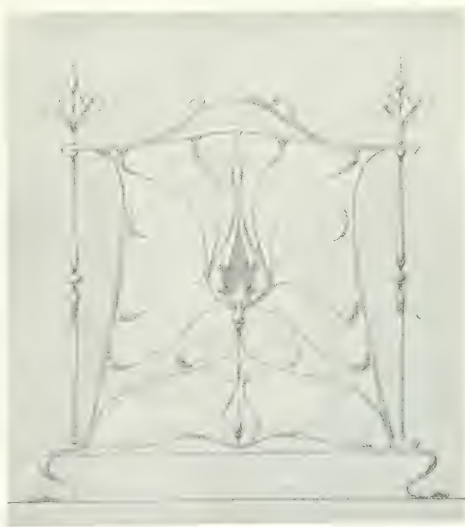


DESIGN FOR LANTERN BRACKET BY H. S. PEPPER

of water, and the shell and seaweed border is thoroughly in keeping with the rest of the design. The set of fire-irons and pair of fire-dogs, like the ship grille, are executed by the Bostwick Gate and Shutter Company to Mr. Smith's designs. The fire-dogs are good specimens of the highest class of smithing, forged as they are in one solid piece, instead of being made, as would ordinarily be done, in three pieces, the head screwed on to the neck, and the rest at the back rivetted on to the junction of the feet. The ornament of crimson enamel in the head of the fire-dogs was supplied by Mr. Alexander Fisher.

In an early number, in fact as far back as August, 1894, *THE STUDIO* noticed the work of Mr. Herbert Pepper, then described as a new designer of metal-work. Since that time his progress has been such, and the position he has gained in his profession so assured, as to have vindicated to the letter the most favourable predictions for his future. To this day he has happily retained that individual freshness and unconventionality which in the begin-

ning were welcomed as among his chiefest characteristics. The gracefully flowing curves of his ornament are seemingly as full of life and flexibility as it is possible for them to be, consistently with preserving the crisp rigidity proper to the material. This remark holds good in either case, whether the ornament be strictly abstract, or founded upon natural forms. The design for a door-panel of open metal-work, with the fanlight over it, no less than the fire-screen and lantern bracket for electric lighting, alike embody the originality and freedom to which attention has been directed. The lanterns, whether suspended from the ceiling or supported on wall-brackets, are equally effective, howsoever unpretending their initial form. In Mr. Pepper's hands they are constructed generally upon a plan which is simplicity itself—a domical or conical roof connected with the circular base by vertical bands at intervals round the glass globe or cylinder. Such are the indispensable units to be dealt with, but out of these elements the inventive genius of the artist sees a way to almost boundless possibilities. The vertical members may be made to curve outwards or inwards, their sides be splayed or serrated, or they may terminate at either end in an infinity of decorative forms; while the top of the lantern admits of an inconceivable variety of outline, or again it may be ornamented with embossing or perforated patterns. As an example of



DESIGN FOR A FIRE SCREEN

BY H. S. PEPPER



BRONZE DOOR KNOCKER

BY ADELE HAY

the way in which a necessary condition of the structure may become the means of suggesting to the ready wit of the artist an ornamental device, it may be mentioned that the roof of one of Mr. Pepper's lanterns for artificial lighting being

opened to provide an inlet for a current of air, the metal so cut was not removed, but turned back and shaped in such a way as to form a series of handsome ornamental projections crowning the roof of the lantern.

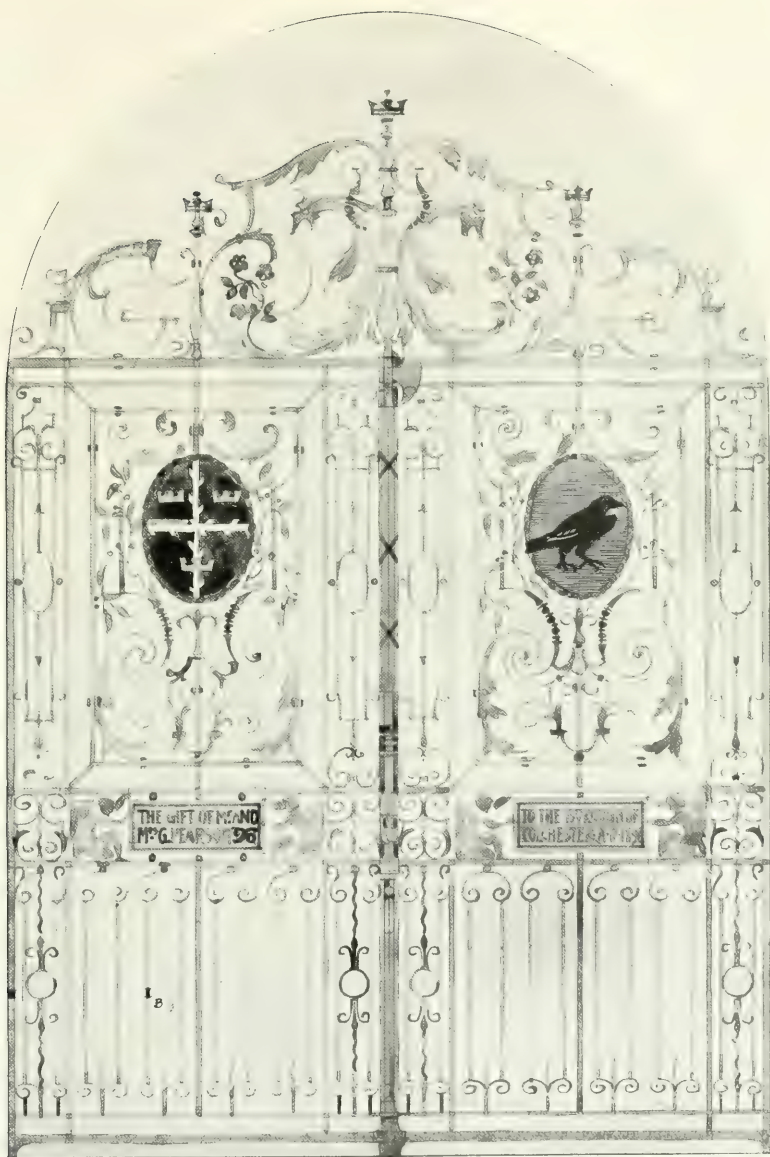
Miss Adèle Hay's door-knocker in bronze, slightly tinged in parts with green, is not only a vigorous piece of modelling as such, but also a very clever design. It represents the time-honoured theme of St. George vanquishing the dragon, but the artist has treated it with no little ingenuity, constituting her ornament solely out of the necessary elements of the subject without recourse to extraneous features. The curve of the dragon's body is skilfully contrived to form the outline of the knocker-ring, while the folded wings on the left are balanced by a corresponding mass on the right in the shape of the steed and its rider. The general impression conveyed is that of boldness and strength, at the same time that careful attention has been bestowed upon the minutiae of the saint's armour and of the caparisoning of his horse.

Notwithstanding it might be enough to occupy the energy of any one artist to produce the delicate miniatures in wax, modelled and coloured, which have become the special feature of Miss Nelia Casella's work, she practises several other crafts, such as leather-work and glass enamelling. The embossed leather boxes shown are fair samples of her art in this particular branch. The hunting scene in the larger box was adapted from an old French print, but the border as well as the

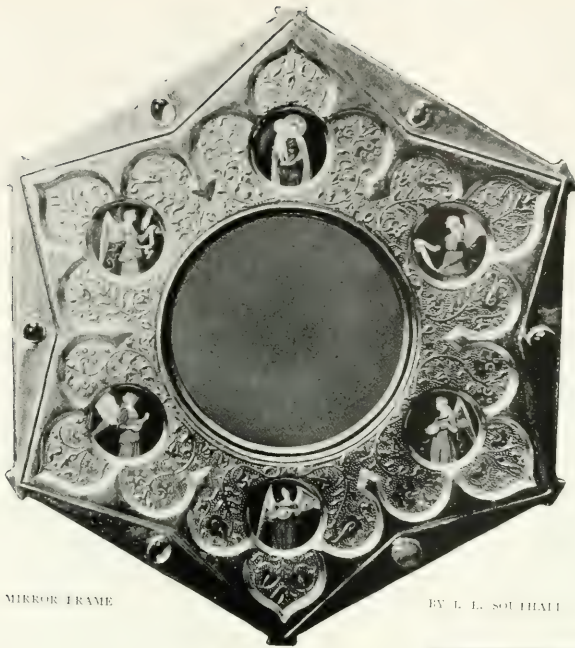


EMBOSSED LEATHER BOXES

DESIGNED AND EXECUTED BY MISS NELIA CASELLA



DESIGN FOR GATES
BY H. BELCHER.



MIRROR FRAME

BY J. E. SOUTHALL

of the Emperor Constantine and finder of the True Cross, is associated by tradition. The crowns occupy also an important position over the middle, and over the top of either gate. The lictor's fasces suggest the official character of the building; the anchors (not shown in the drawing) are emblems of the port on the river Colne; while the remaining objects that admit of identification, viz., the rose and the olive, do not require to be explained.

The elaborate and beautiful mirror-frame, designed by Mr. Joseph Southall, is worked throughout after the ancient methods described by Cennini. The frame itself with its mouldings and

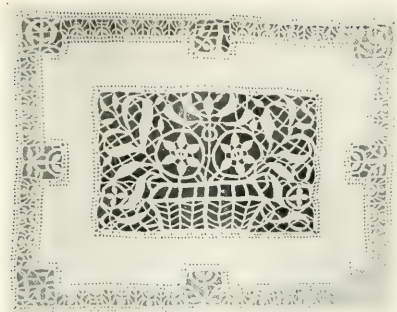
ornament of the smaller case are the artist's own design. Two enamelled glasses exhibited at the New Gallery are decorated respectively with fish on a scale pattern ground, and with cyclamen. The flowers are white with pale blue-green leaves; while the fish are more richly coloured in blues, greens, white, and touches of gold. The whole of the outline in both instances is carried out in chocolate brown.

The gates designed for the principal entrance of Colchester Town Hall by Mr. Belcher, the architect of the building, were executed by Messrs. Starkie Gardner in wrought-iron. Gun-metal, however, is used for the cherubs in the horizontal band which contains the inscription recording the gift of the gates to the Borough by Mrs. Pearson and her late husband, of Brickendonbury, Herts. The general style is a free treatment of Renaissance features. It should be mentioned that of the heraldic devices introduced the one represents the raven as it appears on the seal of the Portreeve of Colchester. The charge, facing to sinister, that is away from the field, is altogether exceptional in English heraldry. The cross ragulé, and crowns are the arms of the Borough, with which St. Helena, mother



GREEK TAPE

DESIGNED BY J. E. SOUTHALL
EXECUTED BY MRS. SOUTHALL



GREEK LACE.

DESIGNED BY J. E. SOUTHALL.
EXECUTED BY MRS. SOUTHALL.

cusplings is of mahogany, decorated by Miss Gere with gesso and gilded by her as well. The details of the foliated gesso ornament were designed by Mr. Charles Gere; while the stones—carbuncle, amethysts, and crystals—were set by Mrs. Gaskin. The six little panels are the work of Mr. Southall himself and are executed in *tempera* in strong colours, with ultramarine background, all painted upon a grounding of gold.

The cut-work in linen was carried out by the artist's mother to his designs. It is of the kind named *Reticella*, or otherwise "Greek lace," from the fact that during the seventeenth century its production was a speciality in the islands of the Grecian Archipelago. It differs from drawn work in that the open part is first cut away altogether and the space then ornamented with the pattern, constructed stitch by stitch with a needle. The material used is "Langdale linen," so-called because it is both hand-spun and hand-woven in the cottages of that district.

Notwithstanding Mrs. Rawnsley's walnut chest might, at first sight, be mistaken for wood-carving,

it is, in fact, incised with a poker-work point, while the background spaces are executed with a punching tool. The front of the chest and the inside of the lid are the only parts so treated. This type of decoration is a revival of the method employed in old Flemish dower-chests. The design is mainly original, but certain portions, such as the borders, are adaptations from old work. As for the two panels, though the general composition and grouping of the figures is the artist's own, certain details of costume and accessories were suggested by manuscripts and early printed books of the fifteenth century.

All his professional life Mr. William Aumonier has been engaged in preparing working drawings and in executing sculptured work for architects, the amount of stone sculpture far exceeding that of the wood carving undertaken by him. But since comparatively few architects care or dare to cast aside the shackles of the recognised historic styles, his opportunities for giving rein to his inventiveness on the lines of the examples reproduced are necessarily rare. Nevertheless, he does try, whenever he sees an opening, to infuse some kind of living individuality and interest into his work, even though inexorable circumstances demand a mere

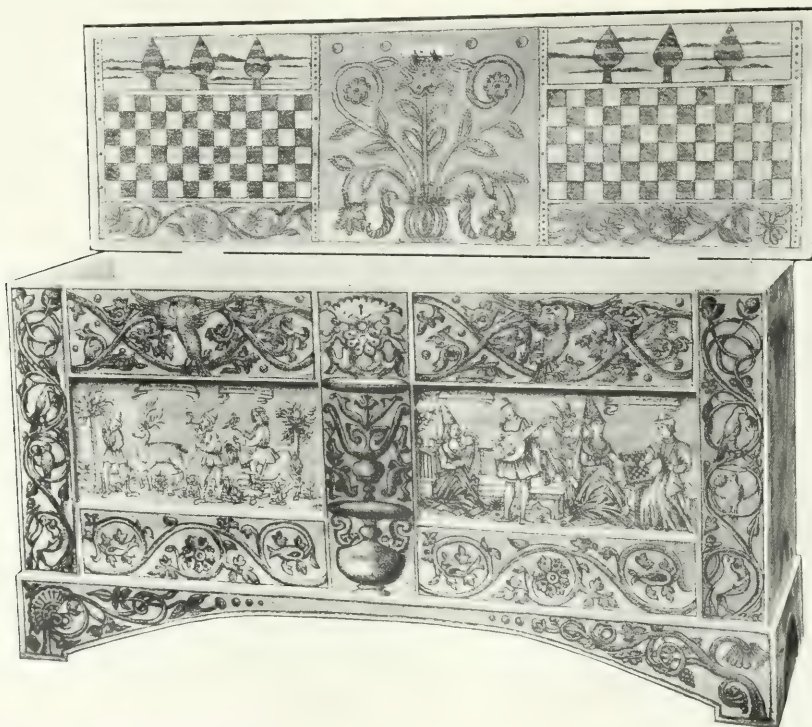


STUDY FOR A PANEL

BY J. E. SOUTHALL

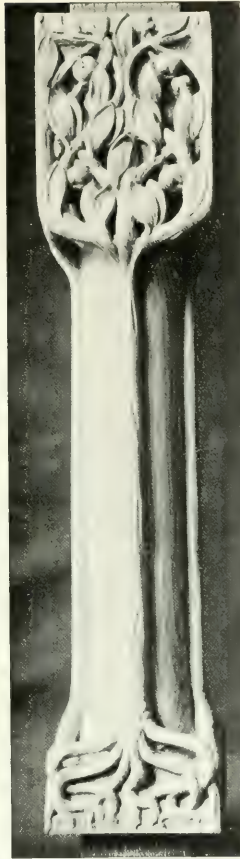
archæological recrudescence of the dry bones of dead and bygone fashions. If only he can point to some precedent as a pretext for departing from the accepted standard of any given style, he seizes upon it gladly and develops it according to the bent of his fancy, not regarding the additional labour involved. Thus, though the volute of an Ionic capital does not admit of much variation in classic hands, Mr. Aumonier, taking advantage of a hint furnished by the columns of the base of the magnificent Colleone monument at Venice, has given a fresh character altogether to the time-worn stock type. He undercuts the volute until it stands out almost as a detached coil, leaving the outline of the bell-cap distinctly visible within. It is rather as a pastime than anything else that Mr. Aumonier allows himself the indulgence of producing such works as those here illustrated. The two carved columns form part of the structure of a chimney-piece and are executed in yellow deal. The plane

of the roots and of the foliage is practically one level square externally, with a cylindrical shaft inside, a device which implies an extraordinary amount of undercutting, and gives the effect of great depth and richness. The same process is employed in the case of the oak panel, where the sails and rigging of the ship are as completely apart from the background as though the vessel were a separate model set in a niche. The subject, Columbus's ship, the *Pinta*, is taken from a print of about the period of the Emperor Charles V. The imperial arms are blazoned on one sail, and the arms of Spain, quarterly Castile and Leon, on the other. The border is adapted, it would appear, from a French source, to judge from the scallop shells and knots, the insignia of the Order of St. Michael, founded by King Louis XI. The hall seat is of English oak, and is a piece of work which was planned with the utmost care in all its details, both in respect of constructive requirements



CHEST WITH FOKER-WORK DECORATION

BY MRS. WILLINGHAM RAWNSLEY



CARVED WOOD COLUMNS

BY W. AUMONIER

and also of decorative fitness. With the exception of the mouldings on the elbow-rests, the only ornamentation is the carving on the back, which, in order not to present an uncomfortable surface for any one to lean against, is nearly level on the front, the effect of relief and variety being obtained by sinking the background into a deep hollow at the bottom of the panel and shelving it upwards until it becomes shallow when it reaches the top. The seat being designed as a wedding gift, shows the oak and rose tree growing out of separate roots and uniting in the middle. The coat-of-arms, which is painted as well as carved, is an imaginary one, and depicts the elements of fire

and water under the image of the sun and the sea. The outline of the shield is a variation of the graceful scalloped form which was a favourite one in *cinqe cento* ornament, a form which is itself founded upon the chamfron or plate of defensive armour worn upon the forepart of the head of a war-horse.

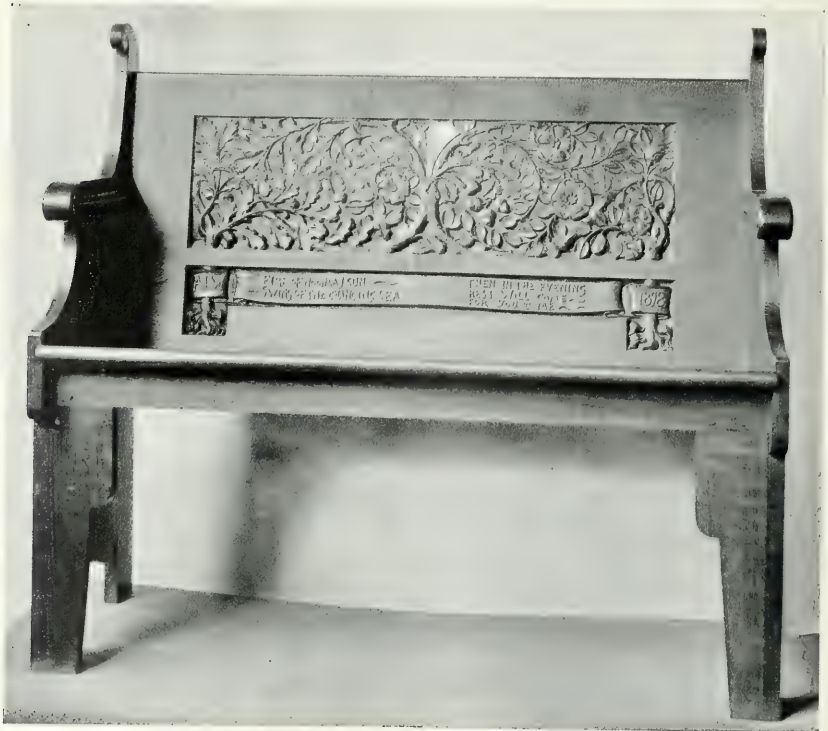
Beginning as a silver-worker at Sheffield, for the Mappin Art Gallery, in which place she executed a large silver *repoussé* punch-bowl, Miss Eleanor Mercer subsequently studied at South Kensington. The result is embodied in the beautiful group of two-winged figures embracing, which form the main incident in the panel shown on p. 269. The original was first modelled in wax and then reproduced in electrotpe, which again was oxidised to give it a pleasant tone. Another work of the same artist is a bronze-painted plaster panel exhibited at the New Gallery. The form of it is upright, with a medallion in the centre, containing a mother and child well adapted to the circular outline, the remaining spaces above and below being occupied by conventionalised foliage of Renaissance character. Miss Mercer has further been commissioned to supply silver presentation cups for awards in the Cowes regatta, one each for five successive years. Two out of the number have been already provided for by the artist.

Mr. Gilbert Bayes is a sculptor who passed from Finsbury to more advanced art-training at the Royal Academy schools. His modelled and bronzed panel, with a spirited representation of sea-horses, exhibited at the New Gallery, was actually meant to be executed in white plaster for the decoration of a chimney-piece in a white room. The modelling of a sea-horse on a small scale suggested so close a resemblance to a knight in chess, with the horse's arching neck, that Mr. Bayes set himself to design an entirely new set of chessmen, carrying out the same maritime idea in every one of the pieces. Thus the king and queen are severally a triton and a mermaid; the fish with gaping mouth is a capital substitute for the mitred

bishop; the battle-ship—had it only been surmounted by an embattled crow's nest, the analogy might have been yet more striking—corresponds to the castle; and, lastly, the diminutive fish stands for the pawn. The chessmen are designed by their author to be executed either in carving or in metal-casting.

The amount of Mr. F. W. Pomeroy's work in modelling and sculpture shows him to be a man of extraordinary industry, notwithstanding he manages to spare time, once a week during the winter session of the Architectural Association, to hold a class for modelling at their premises in Great Marlborough Street. The modelled panel illustrated on p. 269 is one of the artist's works for interior decoration. It is of white plaster in shallow relief and forms, as its hooded shape no doubt suggests, the overmantel portion of a coved frieze. The owl and the crowing cock amid the branches of a wild rose tree, are

emblems of night and morning. The conventionalization of the tree itself and the relation it bears to the space, show a refined sense of the conditions and possibilities of ornament. The work was executed for the hall of a private house in Piccadilly. The drawing-room also of the same house is decorated by Mr. Pomeroy with a frieze of sirens, modelled and coloured. He moreover designed, conjointly with Mr. H. Wilson, a panel founded on William Morris's poem "Rapunzel" to be carried out in alabaster for a chimney-piece at Welbeck Abbey. A reproduction of Mr. Pomeroy's bas-relief, shown at the Arts and Crafts Exhibition, appeared in *THE STUDIO* for November, 1898. It was intended for an overdoor panel in a children's library, and depicts an angel, whose arching wings are ingeniously adapted to the outline of the semi-circle, hovering in the air whilst he scatters down flowers upon two little children kneeling on the



CARVED WOOD HALL SEAT.

DESIGNED AND EXECUTED BY W. AUMONIER



CARVED WOOD PANEL
BY W. AUMONIER



"DELLA ROBBIA" PLAQUES

DESIGNED BY H. RATHBONE

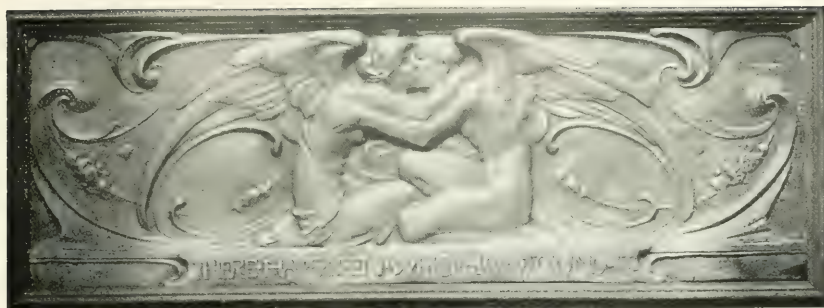
ground beneath. Another recent work of Mr. Pomeroy's is a bronze mural tablet, to be erected in the nave of Lincoln Minster in memory of those members of the Lincolnshire Regiment who fell in the engagement at Atbara.

Thus much of ornamental work executed for internal purposes. Of design applied to external

decoration, which is necessarily on a proportionately larger scale, the spandrels over the main entrance of the Sheffield Town Hall, representing on either hand "Electricity" and "Steam," and the frieze for the principal façade are fair examples. The frieze is 72 ft. long by about 3 ft. 7 in. high. It is carried out in shallow relief only on account of the smokiness of the atmosphere to which it is exposed. The subject is a representation of the prevailing industries of the locality, from the rougher trades of the hammerman, the grinder and the miner, to the more skilled crafts of the metal-worker, the cutler, the electroplater and the ivory-turner, and finally export. The sculpture was executed in Yorkshire stone upon the spot, after the designer's models and under his immediate supervision. In another undertaking, viz., the sculpture for the ornamentation of the Liverpool Museum, the architect, Mr. Mountford, has allowed Mr. Pomeroy an absolutely free hand in carrying out the work, which consists of the tympana, two in number, near the summit of the building, and two pairs of figures resting on the

pedimental projections above two windows. This particular use of the human form in architecture is a fashion set by Michael Angelo in the Medici monument at Florence, in which, indeed, the figures are so placed as to appear to be slipping off, and give one a painful sense of insecurity. Mr. Pomeroy wisely has obviated this defect

Arts and Crafts



PANEL

BY MISS ELEANOR MERCER



CHESS-PIECES

BY GILBERT BAYES



MODELLED PANEL

BY F. W. POMEROY



PLASTER RELIEF PANEL "THE MORNING OF LIFE"

BY MISS E. M. ROPE

by giving his figures a block support to the feet. A similar pair over the entrance and a panel in the wall space above it complete Mr. Pomeroy's scheme for the decoration of the building. In the way of detached sculpture may be noted the Burns monument erected at Paisley. It stands in a public park upon a pedestal of original form, decorated with a bas-relief panel of "Tam o' Shanter."

Queen, the other, from which Mr. Pomeroy made his studies, is preserved at Wadham College, Oxford. Last, but not by any means least in importance, is the statue of Mr. Gladstone, which is now in course of execution in white Screvezza marble. It represents the deceased statesman as he was in his full vigour, at the period of the Home Rule for Ireland Bill. It is a splendid

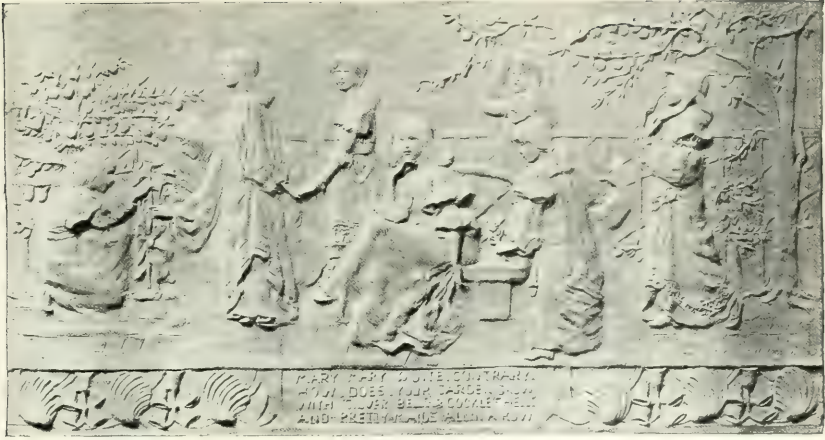
Another monument, now in course of execution, is the statue of Robert Blake to be set up at his birth-place, the town of Bridgewater, Somerset. The face is modelled from the only known portrait which has any claim to authenticity. The figure is to be cast in bronze and to stand on a granite pedestal, decorated on three sides with bronze reliefs of scenes in the life of Blake. The fourth panel is to contain his name and the inscription, together with a representation of the medal struck by order of the Commonwealth. Two examples only are known to the sculptor.

One is the property of the



PLASTER RELIEF PANEL

BY MISS E. M. ROPE



PLASTER PANEL

BY MISS HELEN LANGLEY

portrait, though based only upon such materials as were available *post mortem*. An alternative model was submitted by Mr. Pomeroy, showing Mr. Gladstone wearing the robes of the Chancellor of the Exchequer, but was rejected in favour of one in plain dress. Mr. Pomeroy, however, has introduced the official robe for draping the support which is of structural necessity for marble figures. The statue is destined to stand in the Houses of Parliament, in the lobby between the two chambers, and will be unveiled probably towards the end of February when the members re-assemble for the commencement of the session.

It is evident that Miss E. M. Rope has a peculiar faculty for the portrayal of child forms in ornament. The plaster relief panel entitled *The Morning of Life*, which represents a group of children playing on the seashore, with the sun, half hidden behind a ship in full sail, rising over the waters in the horizon; and that also of *Christ Blessing Little Children*, a well-balanced composition, in which special dignity is given to the central figure by the heightening of the frame over the head, were both exhibited at the New Gallery last year. A pleasant tone is attained by washing the plaster with a thin wash of brown or buff colour, which, flowing into the hollows, helps to accentuate the more prominent portions of the modelling.

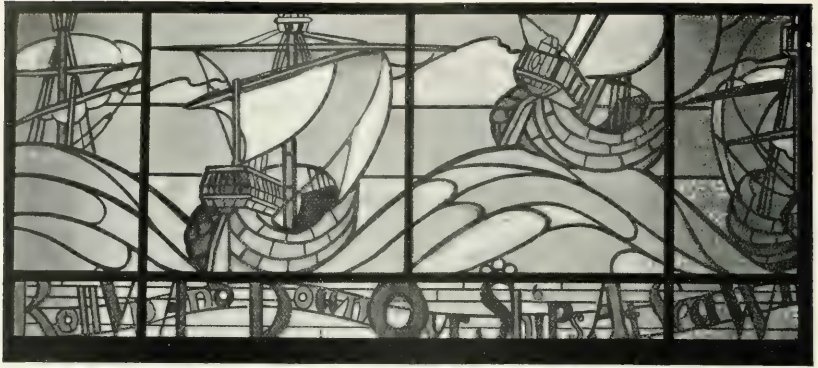
Miss Helen Langley's ceiling panel was modelled for Mr. T. E. Collcutt, the architect, for the house of one of his clients, as was also a frieze to accompany the former decoration. Both were exhibited at the

Royal Academy in 1898. A pair of cockatoos are introduced into the corner space, while the panel, a graceful and pleasing composition, depicts two winged children, the one playing upon a horn, and the other holding a scroll of music. To the Arts and Crafts Exhibition of the succeeding year Miss Langley contributed a replica of the frieze, coloured, with the background gilt. The subject, in harmony with that of the ceiling, is a group of five children



CEILING PANEL

BY MISS HELEN LANGLEY



STAINED GLASS

DESIGNED BY OSCAR PATERSON

of various ages, some of them singing, others playing pipes. No more of any of them beyond

the head and shoulders is visible. The panel illustrating the familiar nursery rhyme: "Mary,

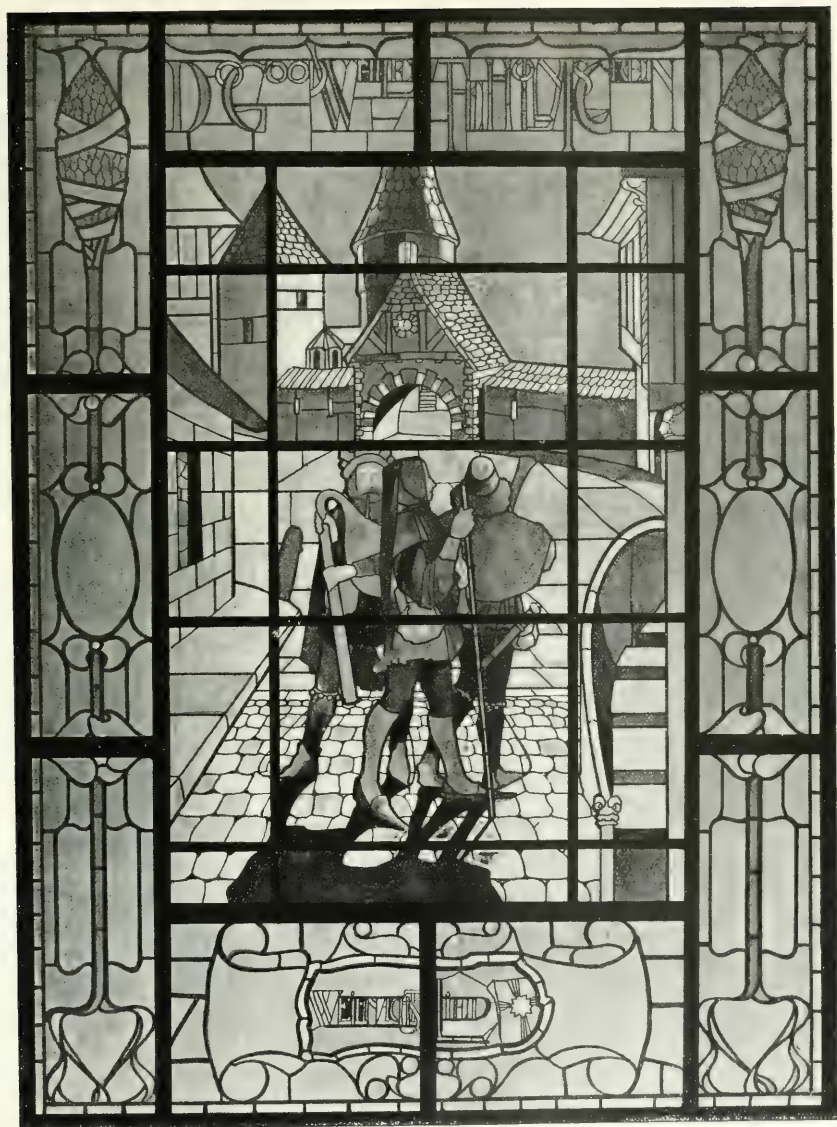
Mary, quite contrary," was produced first only in plain white plaster. The artist has since coloured it, a process which has effected so great an improvement that she has every reason to feel satisfied with the result. In the margin below the main incidents of the composition are given the verses between a row of bells and cockle-shells on either hand.

It is worthy of remark that Mr. Lorimer, architect of Edinburgh, and Mr. Oscar Paterson, glass-painter, of Glasgow, are the only Scottish members of the Arts and Crafts Exhibition Society. The latter artist belongs also to the Art Workers' Guild. Mr. Paterson is associated professionally, under the style of "The Glass Stainers' Company," with Mr. Harry Thomson, to whom his loyalty is such that he would disclaim emphatically any share of credit for his work independently of his partner and friend. To the latter's



STAINED GLASS

DESIGNED BY OSCAR PATERSON



"CHRISTMAS CAROL SINGERS"
STAINED GLASS DESIGNED
BY OSCAR PATERSON

gifts Mr. Paterson desires to record his tribute of sincerest admiration. Their intimate association necessarily causes the one to influence the work of the other; notwithstanding either has his own particular individuality. It so happens that all the glass illustrated in the present number is from Mr. Paterson's design, and for domestic purposes only. He describes himself as having spent six years in learning the glass "trade" and ten in trying to unlearn it. Whether, then, it be the result of extraordinary application on his part during the last decade, or whether one must conclude that the first six years of routine training were not wholly unprofitable waste of time after all, at any rate Mr. Paterson has succeeded in infusing fresh currents of life and energy into an art that had subsided, for the most part, in respect of domestic decoration, into a state not far removed from utter stagnation. How otherwise could he rightly have become qualified to be lecturer, or to be, as he is still, a teacher of the



STAINED GLASS

DESIGNED BY OSCAR PATERSON

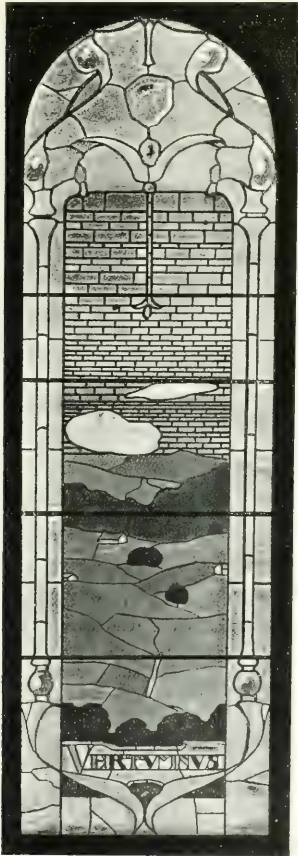


STAINED GLASS

DESIGNED BY OSCAR PATERSON

technology of glass in the City and Guilds' Institute? His acquaintance with practical chemistry indeed is such that he can manufacture the pot-metal itself. But the expenditure of time and labour involved in this initial process was too great to continue when his business grew to any substantial dimensions. He now no longer makes his glass for his own use. The subsequent operations, however, from the selection of the metal, to the drawing, painting, and leading of it are performed on the firm's own premises. As regards the standard of his aims, Mr. Paterson has no favourite among historic styles of the past. Rather he strives to avoid the beaten tracks of archaeology and to make his work live in the present. His wont is to surround old-world stories with a fresh garb; not, by clothing his figures in modern dress, a plan which has been very successfully adopted recently both in England and on the Continent, but by imparting to them, in accord with his own individual inventiveness, some strange, humorous, or histrionic flavour of novelty. It is thus that he proposes to appeal to all and sundry tastes. His own temperament inclines to quaintness, mystery and romanticism. Proverb and epigram; verse and fairy legend; knights in armour, pilgrims and

troubadours; gnomes and kobolds fantastic forms of heraldic beasts or mythical monsters, such and kindred motifs are those of Mr. Paterson's choice. Withal his work is characterised by the utmost freedom from ancient conventions. For instance, the architectural canopy, one of the most distinctive features in old work, is almost entirely absent from Mr. Paterson's design, as here represented. The nearest approach to anything of the sort is to be seen in the "Vertumnus" panel, and in that of the "Questing Beast," from the *Morte D'Arthur*. In the latter case, however, the quasi-canopy is built up of a tracery, not of stonework, but of the branches of trees. To conserve, as far as may be,



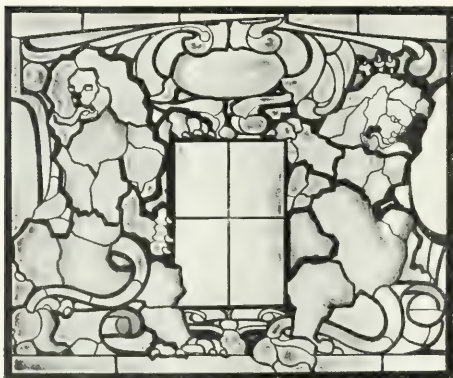
STAINED GLASS
DESIGNED BY OSCAR PATERSON



STAINED GLASS
DESIGNED BY OSCAR PATERSON

the translucency peculiar to glass, Mr. Paterson is sparing of enamel painting, confining himself, whenever he can, to the lead lines for the delineation of form. In the technique of glass-window making, as he understands it, the lead plays a part of the first importance. In Mr. Paterson's hands it is no ugly necessity for jointing the glass together, but, far otherwise, the principal vehicle for the expression of form. In conjunction therewith the glass is dealt with frankly as of the nature of a mosaic. The general impression produced by the white glass work, as is the case with the panel of a pair of heraldic lions, wherein neither colour, stain, nor painting is introduced, is that of a harmony of various textures, lightness and sparkling brilliance "stopped with occasional flashes of silence." Such modelling as there is has been obtained by abrading the surface of the glass itself, or by bevelling the edges of the thick and uneven pieces of which a great part of the work is composed.

In this example perhaps the design might with advantage have been elucidated by means of painting or by a less tortuous system of leading. The complexity of the parts, as irregular in outline as the counties are in a map, does not make for clearness of definition, without the aid of colour. It is a well known fact that the artistic movement in this country has been followed with the closest interest in France, Germany, Belgium, the Netherlands, and other parts of the Continent. In Germany, in particular, admirers of the Glasgow school are numerous; and hence it is not surprising to find German legends or titles figuring in some of the examples of Mr. Paterson's work, showing a perceptible German affinity or attraction, although the glass itself may not actually have been supplied for placing in the houses of patrons resident abroad. In the "Christmas Carol Singers," Mr. Paterson has allowed himself consciously to be influenced by German art. The effect is obtained in coloured glass alone, save in the flesh portions, the hands and faces being painted. The blue-grey moonshine tone of the whole, and the deep yet transparent purple shadows cast by the light from behind the figures towards the spectator give a weird and romantic appearance. Another composition which reflects a degree of German influence is that entitled "The Misanthrope" (p. 274). The malignant foe of the human race, under the graphic symbol of a big black crow, perched on the gaunt bough of a tree nigh bare of leaves, and from his point of vantage vigilantly scanning the habitations of men that lie below, is a quaint conceit. The Dürer-like group of red-tiled houses under a yellow sky, adds not a



GLASS PANEL

DESIGNED BY OSCAR PATERSON



STAINED GLASS

DESIGNED BY OSCAR PATERSON

little to the picturesqueness of the scene. As regards the rendering of the sky expanse, the rectangular division of the leading in this subject, and still more pronouncedly in that labelled "Vertumnus," is rather too suggestive of courses of ashlar masonry. It was in order to counteract this sense of squareness that Mr. Paterson introduced, in the case of the "Misanthrope," a curved framing of black glass round the edge of the window. Both the panel with the legend: "The skies they were ashen and sober" (from



EMBROIDERED PANEL.
BY H. A. PAYNE.

Edgar Allen Poe), and the "Vertumnus" are instances of pure mosaic treatment in vari-coloured glass, without any painting whatsoever. The latter, which illustrates some lines of Goldsmith's, is a landscape, rendered faithfully as regards local colour, with just the necessary breadth of handling and decorative selection to convert it into ornament. The galleons were designed to form, as it were, a frieze running through the upper part of the windows of a library; the idea of the heaving motion of the billows being carried out in the wavy lines underneath enclosing the quotation from the words of an old song. Alone of the designs under notice, a hall-window, subject a

"Palmer," was shown in the form of a coloured sketch, at the Arts and Crafts Exhibition. With the exception of the flesh and an occasional letter in the ballad wording, which breaks the composition into irregular horizontal bands, the whole is in mosaic treatment, including the robe of black, to render which satisfactorily in coloured glass **always** presents a difficult problem. Last there remains to be mentioned the sundial window, which, being correctly oriented, records the time for the benefit of those within the house whenever the sun shines upon the gnomon fixed outside. This is a picturesque and interesting device, which deserves to be more widely adopted—or rather revived, for the idea of it is not new, albeit the extant examples in old work are rare. The letters upon the dial are the initials of the pious motto: *Ad maiorem Dei gloriam*.

A version of Mr. H. A. Payne's beautiful panel, *The Enchanted Sea*, was published, without the border however, in the form of a colour-print in May 1898 in a quarterly magazine. But there can be no question that, carried out on a larger scale, as it is, in needlework by Miss Amy Mark, it has gained enormously in power and decorative qualities. The greater part of the area is occupied by solid embroidery in crewels, while the ground material, which is of the colour of light brown holland, is left to serve, outlined in needlework only, for the faces and hands of the figures, for parts of the costume of the principal figure, the shell-craft in which she is seated, and the sails of the boat in the middle distance. The prevailing colours of the composition are a pale fawn tint for the draperies and grey green for the sea, with black and deep purple-brown for the emphasising of certain of the minor details.

It would seem that Mr. Ingram Taylor has a notable predilection for those forms of fantasy and vegetable life which folklore and natural facts are wont to associate with the neighbourhood of water. Three compositions of his present practically the same family likeness. The first is the design for a panel to be worked in appliqué. It depicts a troop of aerial spirits floating round the masthead of the barque which bears a single occupant across a moonlit lake. In addition there were two designs exhibited by the artist at the New



DESIGN FOR APPLIQUÉ-WORK PANEL

BY E. INGRAM TAYLOR



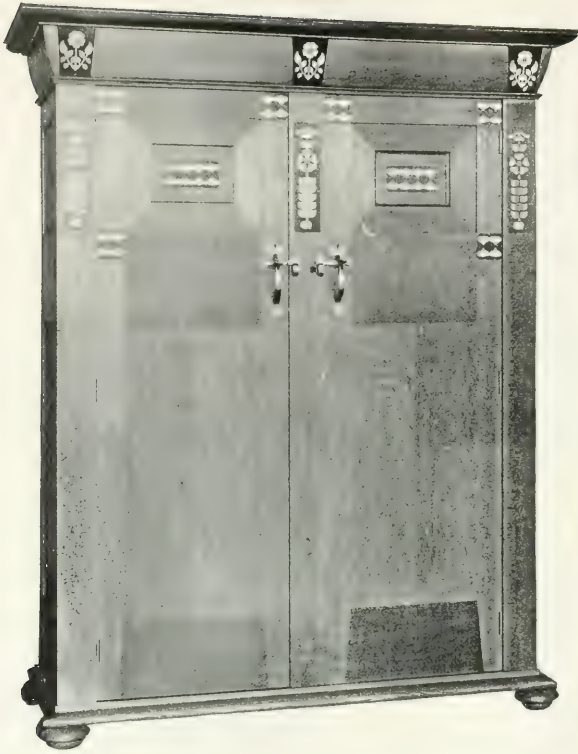
POTTERY WARE

BY WILLIAM DE MORGAN



POTTERY WARE

BY WILLIAM DE MORGAN



WARDROBE

DESIGNED BY AMBROSE HEAL
EXECUTED BY MESSRS. HEAL AND SON.

Gallery. In both very similar elements, though diversely treated, appear. Both are diapers of plain repeats—plain, that is, as distinct from patterns constructed on the “drop” principle. One, designed for wall-paper, is founded upon the marsh-marigold and buttercup, with an unobtrusive ring of fairy figures. The latter, indeed, are so small by comparison with the scale of the other units, that they would scarcely be discernible but for the band of pale-blue ground which serves them for setting. The other design is intended for a machine-woven fabric. It consists mainly of yellow nenuphars with other water plants encircling a nymph-guarded pool, in the midst of which, cradled in the heart of a lily, a little water-baby is displayed.

Mr. William de Morgan’s pottery, in which he has revived the methods of the exquisite metallic

lustre ware of Hispano-Moresque manufacture, is deservedly so well known that there is no need in these pages to labour to demonstrate its many beautiful qualities. The resemblance of the newer ware to its historic prototype, however, consists less in the design than in the colour; for Mr. de Morgan’s treatment of animals, birds, reptiles and fishes, of which he makes abundant use in decoration, and still more markedly his treatment of floral forms, assimilates to the style of Persian art rather than to that of Spain or Italy. It is, of course, from Persia that Mr. de Morgan derives his favourite colour scheme of turquoise, deep blue and purplish brown with a moderate admixture of green and black. The tiles exhibited by him at the New Gallery are executed almost exclusively in the above colours. Beside several handsome borders (one of which has for its principal motif, the familiar Eastern device of the pine pattern) with birds, carnations, vines and abstract floral conventions in the Persian manner, there was shown a large and important composition of square tiles representing “Justice” under the form of an allegoric female figure holding an open book

inscribed with Latin hexameters in black letter. She stands under a round-headed arch, opening in a wall, the base of which is covered by a dense hedge of flowering rose bushes. The pose of the body and the folds of the draperies bear evidence of having been studied with the utmost care. The head is seen against a background of bright blue sky, the intensity of which is relieved by a flight of black swallows. Another panel represents a fountain in the middle of a square, with a group of domes and towers, pediments and columns of Renaissance buildings in the background. The fountain itself is an elaborate work of the same style, with water playing in the upper basin, and jets thrown up from the mouths of dolphins that surround the lower rim of the water. The panel reproduced on page 279 shows the

Studio-Talk

identical subject, only modified in so far as it has a background of trees instead of architecture.

Mr. Ambrose Heal, junior, has been developing, during the past two or three years, a distinctive style of furniture, chiefly for bed-room purposes, based upon the principles of simplicity and organic constructiveness. For ornament a restricted use is made of waggon-chamfering, the traditional decoration of drays, vans, and costermongers' barrows, and such that was first applied to furniture, if we mistake not, by Messrs. Kenton & Co. some eight years ago. Mr. Heal's pine-wood chest of drawers, painted grey-green, relieved with scarlet, is a case in point. Other pieces of furniture are inlaid in an effective manner with pewter, combined, as in the case of a mahogany wardrobe, with light-blue stained wood, and in that of an oak cupboard, with ebony. The plates of the handles and also of the

key scutcheons in the mahogany wardrobe are treated as an integral part of the inlay ornament being sunk in flush with the surface of the wood work.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. E. Jackson is bringing to completion a number of decorative drawings in water-colours, so interesting both in treatment and in refinement that we have pleasure in making them known to our readers. As we give a coloured print of one drawing, it is not necessary to describe the simple means by which Mr. Jackson obtains his gay and pleasing effects of flat tints. His art has something of the coquettish delicacy that we associate



WARDROBE

DESIGNED BY AMBROSE HEAL.
EXECUTED BY MESSRS. HEAL AND SON.

Studio-Talk

with the name of Watteau, and it will be noticed that Mr. Jackson's details have a decorative value to which we are not accustomed in most of the work that resembles his.

By the death of Sir Henry Tate, we lose one of the most intelligent and public-spirited art patrons that this century has produced. Among the many men who have distinguished themselves by the sincerity of their desire to provide for workers in art the right kind of encouragement, and the best type of support, he will long remain conspicuous on account of his enlightened understanding of the needs of the time in which he lived. The large fortune that he gained in trade enabled him to gratify his taste as a collector of works of art, and to play a most important part as a philanthropist. A great number of public institutions have reaped immense benefits from his generosity, and in many cases practically owe to him their existence. Of all the undertakings with which he was associated, the one by which he will be most surely remembered is the creation of the National Gallery of British Art. The building at Millbank, of which the

first half was opened by the Prince of Wales on July 21st, 1897, and the remaining part as recently as last November, was erected entirely at his expense, and was presented by him to the nation, with the collection of works of art that he had been gathering together during many years. It is to be regarded as a splendid monument of private munificence, almost unique in character, in that it was brought into existence during the lifetime of the donor, and was not the outcome of a bequest.

Now that a gallery exists worthy to house the best examples of the British school, the question arises as to the manner in which the rooms available in the building can best be utilised. It must not be forgotten that no future additions to Sir Henry Tate's gift are contemplated, and that there is actually no ground left on which other rooms could be built. As a collection of some three hundred pictures and pieces of sculpture practically filled that section of the gallery first opened, we may reckon that there is now space for about a thousand works of art at the outside. This space will have to be very jealously conserved,



"THE CONVALESCENT"

BY F. E. JACKSON

"THE DAISY CHAIN"

BY

F. E. JACKSON.





and very great care will have to be taken to make only such additions as are likely to do credit to British art. The chief source from which new things will come is the Chantry Fund, and this fund, judging by its past operations, will have to be very much more carefully and intelligently administered in the future. Already, many things have found their way to Millbank that are quite unworthy of places in a national collection, and most of these have been bought by the Chantry Fund Trustees. These individuals are now in the position of buyers for the nation, and must be required to realise the extent of their responsibility. They are understood to have under their Trust deed wide powers of purchase, and what will be expected of them now is that they should use these powers with liberality and taste. To buy, as they have latterly done, only from the exhibitions of the Royal Academy, where they have merely the leavings of more enlightened collectors to choose from, is simply foolish. They must take wider ground, and bring themselves to recognise that all the best art of the country does not annually gravitate, as a matter of course, to Burlington House.

It is a pathetic coincidence that the death of Sir Henry Tate and the private view of the extra suite of rooms in his gallery at Millbank should have occurred within a few days of each other. The generous art-patron just lived long enough to know that the finished additions to the gallery had been seen and approved by many competent judges. The additions more than double the size of the original building. There are eight new rooms for pictures, all admirably lighted, and we may say, without any great extravagance, that the vast sculpture hall is the best in Europe. Were we to follow the example of two or three critics, attention might certainly be drawn here to a few defects of detail in the construction, but we feel that now is not a seasonable time for such minute criticisms.

The results of the Royal Academy Students' Competition were shown at Burlington House last month. Plenty of careful work was exhibited, but we cannot say that all of it was satisfactory, for the drawings were far too pretty, and many of the paintings were weak in technique. On the other hand, the sculpture



"THE ROSE"

BY L. E. JACKSON



"A SOUVENIR OF THE XVIIITH CENTURY"

BY F. E. JACKSON

reached at times a high level of excellence, as in Mr. A. B. Pegram's set of four models from life. The subject chosen for the Gold Medal Competition was "*Æneas leaving Troy*"; eight groups were sent in, and it was pleasant to note that all showed some evidence of good training in the schools. But, of course, they had weak points, and we think it right to speak quite frankly about the sentimentalism by which four or five of the groups were weakened. A French or a Belgian student, when thinking of *Æneas leaving Troy*, would seize at once upon the subject in its heroic aspect, feeling that an ideal *Æneas* should carry his father with a gallant ease and pride. There

can be no warrior-like dignity if *Æneas* seems overburdened by the weight of Anchises. This fact must be plain to everyone who thinks, yet it received very little serious attention from those who competed for the Gold Medal at the Royal Academy. The general aim was to be pathetic, so *Æneas's* devotion was made too painful to be consonant with true force and dignity in composition. Mr. Gilbert Bayes avoided this fault, producing a very impressive piece of work, largely modelled, dexterously composed, and instinct with manly sentiment. This last good quality gave interest to another group—that, namely, by Mr. Mortimer J. Brown.

Last year, in November, the School Board for London held its annual exhibition of the best work done by children in many forms of handicraft, and we are glad to speak of it as one of the most interesting exhibitions that we have seen in recent years. It proved two things clearly: first, that London children take delight in modelling, woodwork, drawing, brushwork, wood-carving and metal-work; next, that the School Board has set before itself the duty of becoming a good influence in the progress of applied art. Pupils and teachers are evidently in earnest; they work together both with method and with enthusiasm; and the general result of this co-operation is full of promise. Of course, we do not mean to hint that everything is perfect. The style of drawing is not square enough, and a great deal too much time is given to shading. We hope these defects will soon disappear.



"ÆNEAS LEAVING TROY"

BY GILBERT HAYES



"ÆNEAS LEAVING TROY"

BY M. I. BROWN

Two talented and widely differing American artists, Mr. Henry Mayer and Mr. Charles H. Pepper, have recently exhibited separate collections of their drawings. The former, when he opened his little show at the Clifford Galleries, was already known to a large number of English people, but we doubt if many had then an exact notion of the great variety of his appeal as a caricaturist, as a sort of Josh Billings in black and white. Caricature has often been called a dangerous art, so apt is it not only to lose its true flavour, its flavour of drollery, but to become offensively impudent and personal: for when a man begins to make fun of another's failings and personal appearance, he needs a playful kindness of heart to save him from cruel errors of bad taste. To this fact very little attention is



"ÆNEAS LEAVING TROY"

BY A. B. PEGRAM

paid in some countries, as in France; here in England, on the other hand, we are so keenly alive to the perils of burlesque that our caricatures often err on the side of tameness. As for Mr. Mayer, he takes pains to avoid our defect of tameness, yet his work is usually quite as genial as it is vigorous and unconventional. This is the rule, and we know of but two exceptions.

Mr. Charles H. Pepper is an artist in a very different line. He is one of those who carry into water-colour drawing the flatness of effect so essential in the poster, and this decorative treatment is emphasised by firm outlines. We note, too, that his colour has often the peculiar charm of pastels. Is it right, or wrong, that an artist in water-colours should encroach thus on the pastellist's field of work? This is a question which everybody must answer for himself. For the moment we pass it by, as there is no room here to deal with it properly. One thing, at least, is certain: that Mr. Pepper is a refined colourist with a pleasing sense of form, of character, and of decoration. In the forty-one

drawings exhibited at Mr. Dunthorne's Gallery, he was quite at his ease in subjects ranging from Breton landscapes and peasants to beautiful American girls; and we were also glad to see that he had avoided the bad English example of filling the catalogue with sentimental verses and titles, as if the art of painting were in need of such tiresome mistakes of judgment.

PARIS. —In the little gallery of the "Société d'Éditions Littéraires et Artistiques," 50, Chaussée d'Antin, M. Paul Rossert recently exhibited a score of most interesting water-colours. They consisted, for the most part, of landscape scenes in the Luxembourg Gardens, the golden light of the first days of autumn emphasising the contrast between



"ÆNEAS LEAVING TROY"

BY S. N. BABB

the still vivid green of the turf and the fast browning leaves overhead. M. Rossert is an artist possessed of a delicate vision, with which is allied a *technique* at once certain and strong. His water-colours are boldly handled, and show a regard for reality rarely seen in the work of our water-colourists. Among all these fresh and humid *aquarelles* is a single pastel—a view of the terrace at Versailles, with great fleecy clouds floating across the clear blue sky. It is an exquisite little thing, the work of a genuine colourist.

M. L. Lévy Dhurmer succeeded M. Rossert in the same place. The readers of THE STUDIO, who well know M. Dhurmer's great gifts, will not be surprised to hear that the exhibition was a great and well-merited success. But, alas! how few new works among these thirty-two canvases—seven or eight at most! However, we had the great pleasure of seeing once more *La Médaille*, *Les Bergers*, *Les Mystères de Cérès* and *La Bourrasque*, which are among the most characteristic and most perfect efforts of this mysterious and fascinating painter-poet. I must not be understood to imply by this that he has failed in his portraits, his masks of Jules Claretie, J. Cornély and Coquelin *cadet*, or in those graceful studies of women which he treats so lovingly. Far from it; indeed, did space permit, I would willingly dwell on the delicate art, so subtle and so thoroughly modern, revealed in such pictures as his dazzling *Justice*, his *Mal d'aimer*, and his pale *Malade*. Specially remarkable is his woman's head, a monochrome drawing, so finely and firmly constructed, and so admirable in its expression as to have deserved a more prominent place. Here we seem to be in the presence of a real human being.

At Hessèle's, in the Rue Laffitte, we have had a fairly complete display by M. Henri Héran. Until quite recently M. Héran was known as Paul Herrmann, and his change of name is intended to avoid confusion between himself and the well-known draughtsman, Hermann Paul, who, by the way, has just published, in volume form, the best of his truly admirable drawings done in connection with the Dreyfus case. Portraits in lead-pencil, in lithography and in pastel, etchings, dry-points, *vernis mous*, landscapes, symbolical subjects and studies of heads, numbering altogether about four score works, constitute M. Henri Héran's exhibition. Beyond this there is nothing to be said.

G. M.

SYDNEY.—Australian art of 1899 as revealed at the recent exhibitions shows a distinct advance on the previous year's work. The federation of the Australian Colonies, in enabling us to take our stand among the nations, will undoubtedly do much to nationalise our art and literature. We are too young yet to give the world a characteristic Australian school of art; yet we must remember that though our art has its roots deep in the influence of European methods, the originality of Australian conditions tends to ripen the character of our art to a distinct fruition. In our continent we have the yearlong snows of Kosciusko, the shimmering summer blasts of the drought-stricken west, the tropical glories of the northern forests, and a flora and fauna characteristic of the soil: given that, with a national soul stirred to excellence, and consider the possibilities!

A notable advance in the year's art is Mr. G. Lambert's oil, *Across the Blacksoil Plain*. It is thoroughly Australian in method, and represents a team of horses hauling a heavily-laden wool waggon in the lurid week that usually follows wet weather in the back country. It has a peculiar interest for our English cousins, as it represents the beginning of the long journey of Australian wool that ends at the English looms. The artist is a young man, and spent two years in bringing this picture to completion. Mr. Lister-Lister's largest oil this year is *The Crossing, Hunter River, N.S.W.* The spectator takes in a glorious panorama of changing colour. The long, lazy stream creeps by the edges of the flats, now nestling for a moment in the shadows of the bends, and then placidly spreading beneath in an opalescent sheet, whilst in the middle distance a mob of cattle slowly strings over the crossing. Mr. Long's best work during the year is *Sadder than a Single Star that Sets at Twilight*. It is painted with deep feeling and in subdued colour-tones, and, with Mr. Lambert's large oil, has been purchased by the N.S.W. National Gallery.

Mr. A. H. Fullwood during the year visited New Zealand, and his largest oil, *Lake Wakitipu*, was purchased before it left his studio. *The Old Whaling Station* by the same artist is an excellent study. The golden evening tints creep down the hills in the middle distance and across the old bridge till lost in the cold shadow of the foreground. Mr. Jack Longstaff had a quiet toned but strongly modelled full-length portrait which is a

feature of the year's art. A water-colour by Frank Brangwyn, lent by Mr. Longstaff, created interest.

Mr. Julian Ashton in *Dawn* shows a young woman upon whom falls the dawning light on the borderland of maturity. The wealth of colour in the handling is rather overdone, yet the originality of the conception, and the clever way in which the limbs are foreshortened, command admiration, and the picture as a whole is an advance on Mr. Ashton's previous efforts.

Mr. Nelson Illingsworth has earned much distinction at the exhibitions with his cleverly modelled bust of *Cardinal Moran*. The pose of the head is delightfully characteristic, and the texture of the skin remarkably vivid. Mr. Frank Mahony is always interesting in his study of equine moods, and his recent work entitled *Indifferent Neighbours*, is exceptionally good. Excellent also is Mr. A. Hanson's *Unmoored Cloud-Galleons*.

G. T.

ST. PETERSBURG.—Mr. Röhrich is an archaeologist and a painter who conjures up in his artistic mind the life of ancient Russia, and reproduces its scenes on canvas. He travels in imagination with the enterprising Norman Vikings, who more than a

thousand years ago visited the banks of the Neva, where St. Petersburg now stands, and worked their way by river and lake from Novgorod to Byzantium—the cradle of the Greek Church. Their picturesque boats and armour, their bows and arrows, are much more attractive to his mind's eye than the suburban villas and vulgar actual existence on the shores of the Gulf of Finland.

Mr. Röhrich recently visited old Novgorod, and he is now protesting against the cheap and nasty fashion in which the ancient church of St. Sophia is being "renovated." The paintings on the sacred walls are being executed by common workmen instead of by men of talent. Röhrich observes, that if John Ruskin had heard of this barbarous proceeding, he would have written about it on black-edged paper.

The inhabitants of Novgorod scarcely know their ancient churches, and the local museum is frequented by travellers only. The inside of the Cathedral of the Holy Cross is painted here and there in vulgar imitation of marble, like a shop front, while portions of the wall are still adorned with ancient sacred pictures. St. Saviour's Church conveys the most *complete* impression of the holy edifices at Novgorod. It has been described by



"THE CROSSING, HUNTER RIVER, N.S.W."

BY W. LISTER-LISTER.



"UNMOORED CLOUD-GALLEONS."

BY ALBERT HANSSON.



"THE OLD WHALING STATION."

BY A. H. FLEWELL.

Reviews of Recent Publications

Makarius, Proboroff, and Pokrovsky, and the periodical "Russian Antiquities," edited by Count T. T. Tolstoi and the academician N. P. Kondakoff, is shortly bringing out illustrations of this church.

REVIEWS OF RECENT PUBLICATIONS

French Painters of the XVIIIth Century. By LADY DILKE. (London: George Bell & Sons.) Price 28s. net.—An admirable compilation, with much thoughtful criticism. The authoress has marshalled the large amount of matter with which she had to deal with considerable ability, and her work will be found an excellent guide to students of French 18th century art. The selection of works illustrated has been most carefully done, and is rendered doubly interesting by the fact that so many examples are reproduced which are practically unknown to the generality of picture lovers. We could have wished that the half-tone reproductions had been more carefully printed, but in other respects the book is worthy of all praise.

The Life and Letters of Sir John Everett Millais, P.R.A. By his son, JOHN GUILLE MILLAIS. 2 vols. (London: Methuen & Co.)—The exceptional opportunities possessed by the author in the selection of matter relating to the life of the illustrious painter, Sir John Everett Millais, have been taken full advantage of, and the result, so far as the biographical and purely personal side is concerned, is one which gives to the work an altogether unusual interest, and one which renders it a notable and valuable production. The large number of illustrations which accompany the letterpress consist of reproductions, not only of his well-known pictures, but also of studies and sketches, which are especially valuable in that they exhibit something of the talent, the wit, and the geniality of this great English artist. Few books among the many which have appeared this season upon art and artists, will be read with greater interest than these volumes. They claim a place in every art library.

Representative Painters of the XIXth Century. By Mrs. ARTHUR BELL. (London: Sampson Low.)—Mrs. Bell has here brought together fifty short essays on fifty painters, English, American, French, German, Dutch and Italian, and has illuminated them with fifty photogravures and half-tone plates from the works of the artists treated upon. In her selection, Mrs. Bell must have had a difficult task. To choose fifty who shall be truly representative of the hundreds of worthy painters

of this century, requires an extended knowledge and much perspicuity. On the whole her labour has been well accomplished, although we doubt whether in these days of the multiplicity of illustrated books relating to painters and painting, one example of the work of each individual would be generally considered sufficient. A dozen to twenty illustrations, at least, are necessary to enable the public to form a judgment upon the style and merits of a great painter. Mr. Selwyn Image is responsible for the excellent design of the cover of this book.

Dutch Painters of the Nineteenth Century. Edited by MAX ROONER. (London: Sampson Low.)—Some time ago a book was reviewed in these columns bearing a similar title to the present, and this new volume may be considered in all respects a companion one. The artists now dealt with are J. Maris, A. Neuhuys, H. W. Mesdag, Bakhuizen, Van der Wooy, W. Maris, Klinkenberg, Apol, Blommers, Thérèse Schwartz, de Haar, and F. H. Kaemmerer. The text is supplied by various writers, and the work is enriched with six etchings by Ph. Zilcken, six photogravures, and a large number of half-tone illustrations. In a country like England, where the work of modern Dutch painters is known to comparatively few, this production deserves a warm welcome.

Rembrandt van Rijn and his Work. By MALCOLM BELL. (London: George Bell & Sons.)—Among the numerous books relating to the works of the great Dutch painter, the present one, by Mr. Malcolm Bell, will take high rank, not so much on account of any discoveries respecting his life, or for any startling theories and criticisms upon his paintings and etchings, as for a concise ordering of already known facts and details. Mr. Bell classifies his subject into various chapters under the general headings of, Rembrandt: the Man, the Painter, and the Etcher; and, in addition, provides a series of lists of his pictures in public and private galleries, of his authentic etchings, both dated and undated, together with particulars of the principal disputed etchings. The illustrations consist of eight admirable photogravures and a large number of half-tone blocks.

The Butterfly. Volume I. (London: Grant Richards.) Price 6s.—Amongst much that is experimental and futile in this first annual volume of the reorganised *Butterfly* appear several admirable drawings, etchings, &c., by such well-tried executants as Maurice Greiffenhagen, L. Raven-Hill, Joseph Pennell, and Edgar Wilson, which go far to compensate the otherwise lack of interest.

Reviews of Recent Publications

Purged of its extravagant and aimless eccentricity and strengthened by a more discriminating selection of articles and stories, the well-printed little *Butterfly* should enjoy a prosperous career.

Nicolas Poussin: His Life and Work. By ELIZABETH H. DENIS, Ph.D. (London: Sampson Low, Marston & Co.)—The work of this great French painter of the seventeenth century has probably received less attention than that of any other painter of equal merit. The *Memoirs*, by Maria Graham, published in the early part of this century, is probably the only volume in English which has previously appeared upon the subject; and although numerous accounts of the painter have appeared in French in various publications during the past hundred years, it was time that the scattered threads were collected and woven into a new web of evidence. This has been admirably achieved by Dr. Elizabeth Denis, and her work promises to become the work of reference for future students. It is illustrated by eight characteristic photogravures, and is a satisfactory publication in every way.

Drawings, &c. By GERARD MULLER.—We have received from the proprietors of the Holland Fine Art Gallery in Regent Street a portfolio containing twelve excellent reproductions of drawings by Mr. Gerard Muller, a Dutch artist of considerable ability and power. The drawings consist of landscapes and figure and flower studies, and are most charmingly reproduced and mounted. We shall not be surprised to find in the near future Mr. Muller's name ranking high among the modern painters of Holland, and the progress of his art will be

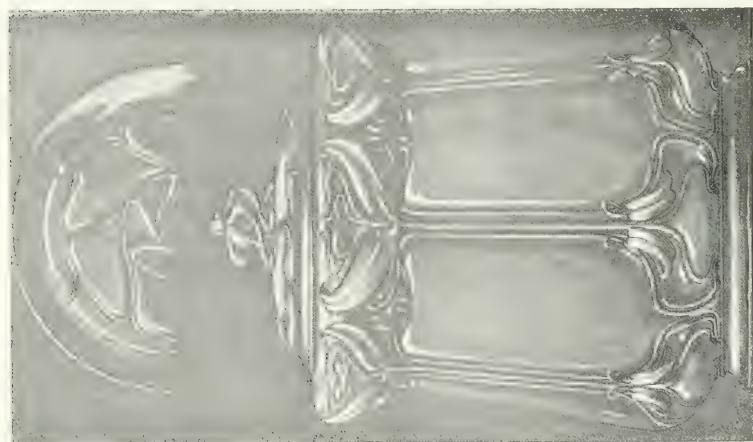
watched with keen interest by the ever increasing admirers of the modern Dutch school.

Messrs. Chapman & Hall (London) send us a series of educational publications for the use of students of art. They consist of various books of outline drawings of Renaissance ornament, erroneously, we think, termed "freehand," with sundry photographic reproductions from casts intended as studies in light and shade, prepared, as we understand, to meet the recommendations of a quite recent official letter from the Science and Art Department. Some paper-covered drawing books filled with various grades of drawing paper for the use of young students, issued by the same firm, admirably meet the perennial school demands for such material.



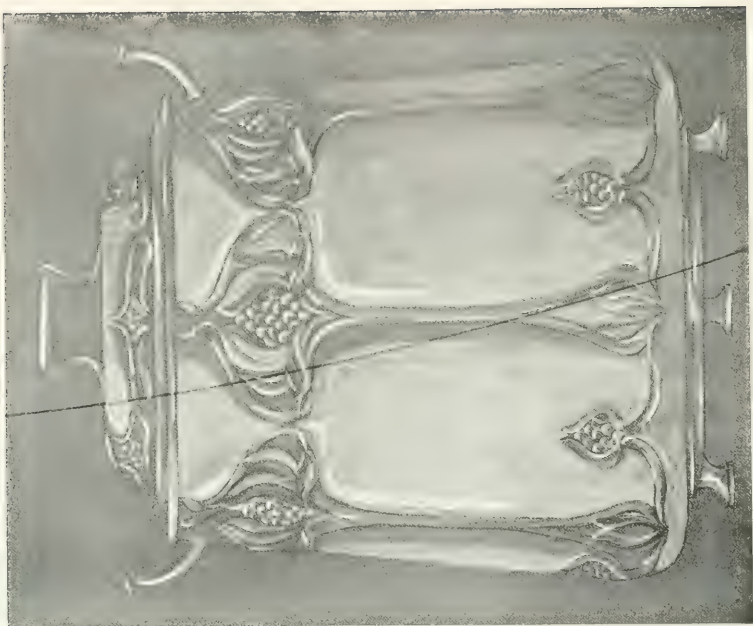
IRON, MENTION, COMP. A. N. 1111

"DODGE"



FIRST PRIZE (COMP. A N°11)

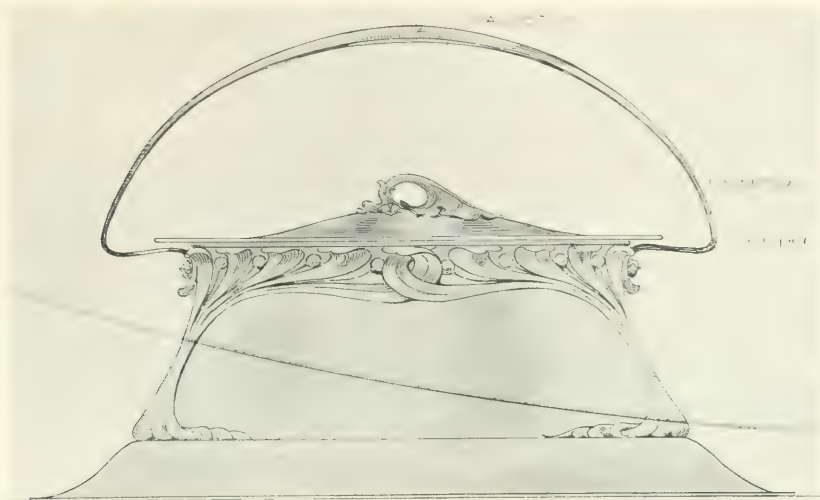
"QUERETS"



SECOND PRIZE (COMP. A N°11)

"MARIE"

Awards in "The Studio" Prize Competitions

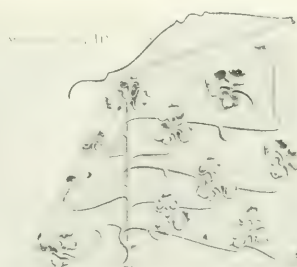


HON. MENTION COMP. A XIII

"ARCHITRAVE"



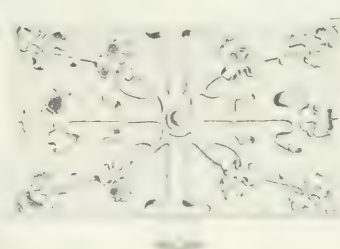
ELEVATION OF HOUSE



ELEVATION OF ALPE



ELEVATION OF PONS



ELEVATION OF GANG

HON. MENTION COMP. A XIII

"FOLIAGE GANG"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XLIII)

"NASTURTIIUM"

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A BISCUIT BOX.
(A XLIII.)

DETAILS accompanying the drawings illustrated have in some instances been omitted owing to want of space.

The FIRST PRIZE (*Two guineas*) is awarded to

Quercus (Muriel C. Rich, 7, Therapia Road, Honor Oak, S.E.).

The SECOND PRIZE (*One guinea*) to *Mario* (Marian B. Martin, 47, Marmora Road, Honor Oak, S.E.).

Honourable mention is given to the following:—*Architrave* (C. P. Wilkinson, 15, Elsie Road, Anfield, Liverpool); *Dodo* (M. M. Ackery, 11, Peckham Road, S.E.); *Nasturtium* (Evelyn

A. Hewitt, 95A, Blackheath Hill, Greenwich, S.E.); and *Tother Gwynor* (Edward Pay, 27, Milton Court Road, New Cross, S.E.): *These are illustrated*; also to *Bingo* (Mary Bailey); *Florence* (Louise Phelps); *Flowering Reed* (Elsie D'Elboux); *Jumbo* (Alice F. Beavis); *Mac* (Isabel Macgregor); *Malvolio* (Olive Allen); and *Tyne* (E. Beveridge).



FIRST PRIZE (COMP. B XLIII)

"LUX"



SECOND PRIZE (COMP. B XLII)

"RAINBOW"

DESIGN FOR AN ORNAMENTAL CHAPTER-
HEADING.

(B XLII.)

A large number of designs have been sent in for this competition, of which

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. B XIII)

"DANTE"



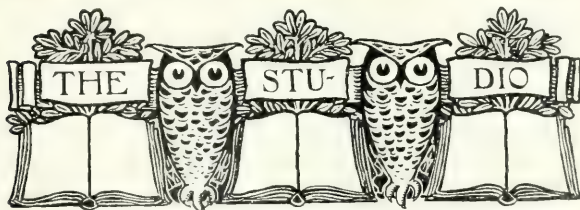
HON. MENTION (COMP. B XLII)

"ZETO IV."



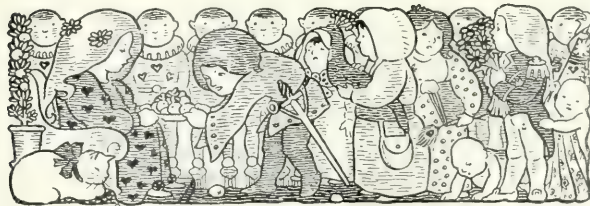
HON. MENTION (COMP. B XIII)

"NERISSA"



HON. MENTION (COMP. B XIII)

"SCOTT"



HON. MENTION (COMP. B XIII)

"REDIVA"

a considerable proportion are of almost equal excellence. We regret that want of space prevents us illustrating the other drawings to which honourable mention has been awarded.

The **FIRST PRIZE** (*One guinea*) is awarded to *Lux* (A. L. Wallbank, 26, Hill Street, Knightsbridge, S.W.)

The **SECOND PRIZE** (*Half-a-guinea*) to *Rainbow* (C. E. Wanless, 31, Westborough, Scarborough).

Honourable mention is given to the following:—

Persian Pussy (Miss K. Ward, Silverton, Exeter); *Dante* (Osmand Pittman, Worfield, Sidcup, Kent); *Hedon* (H. E. Simpson, 49, Brudenell Mount, Hyde Park, Leeds); *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Jason* (John Thirtle, The Elms, Banstead Road, Ewell, Surrey); *Nox* (Tom Day, Compton Villa, Weston-super-Mare); *Nerissa* (Catherine M. Mann, 8, Auckland Road, Upper Norwood, S.E.); *Redlac* (Scott Calder, The Rosery, Bookham Common, Leatherhead); *Scott* (Lydia Skottsberg, Gronsakstorget 2, Göteborg); and *Zeto IV.* (W. E. Tyler, 6, High Street, Bridgnorth, Salop): *the above are illustrated.* *Aali* (Janet T. Robertson); *Alaster* (R. S. Angell); *Ajrose* (A. Wilson-Shaw); *Arion* (W. Alfare); *Autolytus* (George P. Denham); *Brush* (Alexander E. Machin); *Book of Books* (Chas. J. White); *Celt* (George Wilson); *Canute* (Eveline A. Brauer); *Curlew* (Lennox G. Bird);

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. B XLII)

"HEDON"



HON. MENTION (COMP. B XLIII)

"JASON"



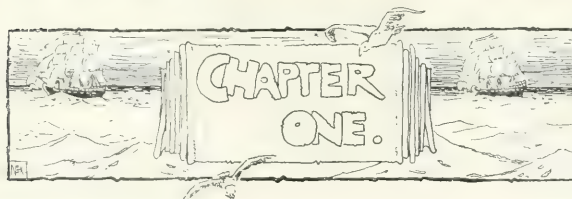
HON. MENTION (COMP. B XLII)

"ISOL"



HON. MENTION (COMP. B XLII)

"LIESIAN PUSSY"



HON. MENTION (COMP. B XLIII)

"NON"

Chat Noir (A. Leete); *Deodar* (Gertrude Lindsay); *Devon* (M. E. Lloyd); *Troll* (Alice M. Fabian); *Granite* (John M. Aiken); *Hollyhock* (B. H. Smale); *Horty* (Frederick C. Davies); *Isca* (Ethel Larcombe); *Ivy* (Ivy M. James); *Lux* (Arthur L. Wallbank); *Lucerna* (Guy Halliday); *M. S. T.* (May S. Tyrer); *Malvolio* (Olive Allen); *Peter* (Cordelia Phillimore); *Persian Pussy* (Katherine Ward); *Quill* (Frank T. Wright); *Rabbitus* (Gabriel Bunney); *Seda* (A. de Sauty); *Stilts* (May Lines); *T'other Gwa'nor* (Edward Pay); *Theseus* (W. Lewis Brown); *Topaz* (Mary E. Vernon); and *Zeto* (Will E. Tyler).

PHOTOGRAPHS FROM NATURE.

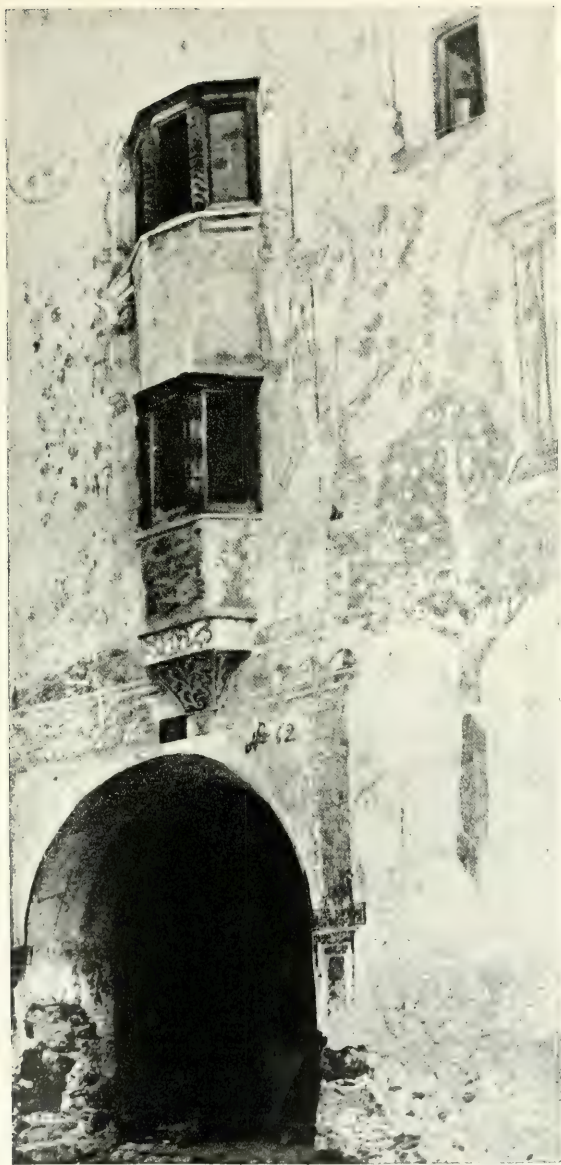
AN OLD BUILDING.

(D XXXII.)

THE FIRST PRIZE (*One guinea*) is awarded to *If I Can* (Constance H. Ellis, Summarnsburg, Shalford, Guildford, Surrey).

THE SECOND PRIZE (*Half-a-guinea*) to *Sweet Pea* (Miss P. Rochusseu, Villa Berthet, Ite Maxime-sur-Mer (Var) France).

Honourable mention is given to the following:—*Cotter's Cot* (Ellis Myers); *Erin* (Miss Bartlett); *Eliza* (Mrs. Peel); *Josselin* (Walter S. Corder); *Mask* (T. Kent); *Peter* (A. H. Robinson); *Sabina* (W. D. Haydon); *Wingfield* (Norman Thorp); *York* (Dr. George A. Farrer); and *Yaffti* (Miss C. H. Gunner).



FIRST PRIZE COMP. D XXVII
FROM A PHOTOGRAPH
BY "IF I CAN"

THE LAY FIGURE ON A GREAT NEED IN MODERN SCULPTURE.

"Is it as bad as that?" asked the Lay Figure. "It seems to me, I confess, that art has fared well in the wasteful flood-tide of Christmas 'literature.' Take the two good books on Greek statuettes in terra-cotta. No doubt, you have all read them?"

"I haven't," a young sculptor answered quickly; "but I intend to have a shot at both."

"Good," said the Lay Figure. "You have much to learn from the old Greek *koroplastæ*—from the potters who made the statuettes. What a playful, modest, familiar craft was theirs! Its appeal was made to the household heart, and it brought the aloof genius of Greece into close touch with the daily home life of all classes. Every other form of Greek art turns us into wondering admirers: it is only this one that invites us to live with it on terms of fireside intimacy. Well! do we need an art of our own in this homely kind?"

"Certainly we do," said the Art Patron. "I have often thought so, and I should like to know why young sculptors spend so much time and money on ambitious work that rarely finds a buyer."

"The reason is plain," answered the Art Critic. "They are full of energy, their minds are on fire with ambition, so they naturally wish to turn out important statues. If they get into trouble, if they drift into debt, it is only because they are too impulsively sincere in their aims to be far-sighted."

"A pretty excuse for a want of common sense!" laughed the Man with a Clay Pipe. "Of course, we all wish to be fastidious in our work, but there is no special virtue in those of us who deliberately seek failure. Is it your aim to make a living in any art? If so, then you must needs give pleasure to many people; and you may learn from Shakespeare's life, as from Molière's, that a businesslike habit of mind is not necessarily harmful to work of imagination. Shakespeare's ruling ambition was to make a comfortable home, so he retired into private life as soon as he had saved enough money."

"And this means," said the Lay Figure, "that men of genius may become popular without demeaning themselves. This is why I have asked young sculptors to devote a portion of their time to the making of beautiful and topical statuettes. Each little figure could be sold in a given number of copies, and it would attract a vast purchasing public that cannot afford to buy a large statue."

"Nor is that all," said the Art Patron. "Those who can afford to buy large statues often hesitate, for a big piece of marble statuary is a white blot in any scheme of decoration not especially designed for it. Tinted statuettes, on the other hand, are useful anywhere. Then, as to their range of subject, it is endless."

"Because it has no beginning," cried the Young Sculptor. "What costumes have we that would look well in plastic art?"

"There are many," answered the Lady Artist. "A housemaid sweeping with her broom is one good subject, especially when she has sufficient good sense to tie a duster round her head. Think, too, of the charming dresses to be seen in many places! M. Dejean has made good use of them, working in *terre cuite patinée*; and if you compare the best modern dresses with those of any other period, you will not sneer."

"In another direction," said the Lay Figure, "Meunier has set us a noble example; and there is also a bracing source of inspiration in all our manly sports. Besides, is there nothing statuesque in khaki-clothed soldiers? and do young sculptors find but little in our colonies to attract them? It amazes me to watch them trifling with ideal figures when they might easily reflect the daily life of a whole Empire."

"One other point should be mentioned," said the Art Critic. "The statuettes could be made in many materials: in silver enriched with enamel, in bronze and in marble, in coloured plaster, in *terre cuite patinée*, and also in ivory."

"Yes, we have plenty of good materials and plenty of fine subjects," said the Lay Figure. "Let us then cry out for statuettes, taking care to be unfriendly to all influences that keep young sculptors enslaved to the past. For example, the story of Æneas leaving Troy was chosen last year at the Royal Academy as the best subject for the Gold Medal Competition. Why? Has it any advantage over the tales of splendid devotion that come to us from the sea or from the mines?"

"Surely not," the Poet answered. "The great in man becomes classic as soon as it issues into act; and to prove this in sculpture we have but to deal nobly with fit subjects taken from the human drama of to-day."

"Still, you've hit upon nothing new," said the Young Sculptor. "There are statuettes—new ones, I mean—of the kind you want. They may be casual efforts, but they suffice to show that the critics were not the first in the field."

THE LAY FIGURE.





"COLONEL IAN HAMILTON"

FROM THE PAINTING BY
JOHN S. SARGENT, R.A.



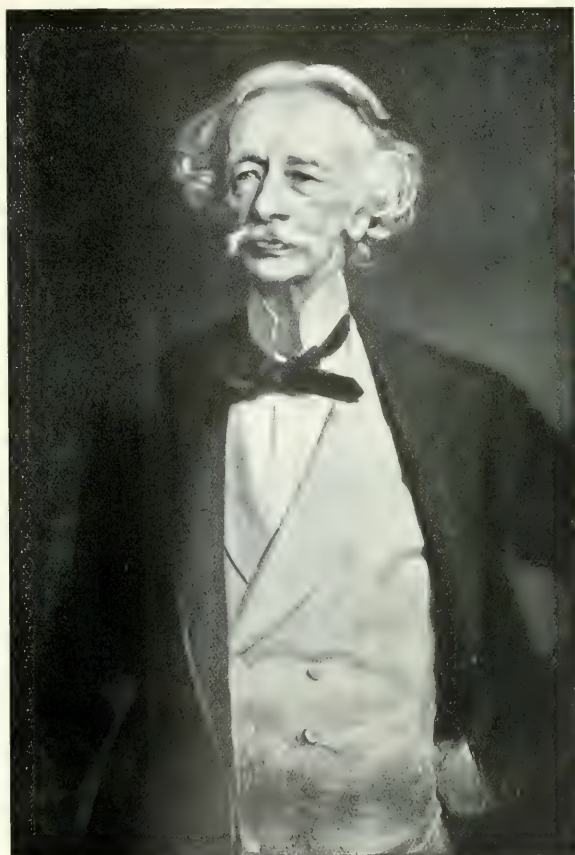
THE STUDIO

THE ART OF J. S. SARGENT, R.A.
PART I. BY A. L. BALDRY.

THESE has been long in existence a tradition that it is only from nations of respectable antiquity that the manifestation of anything like a definite inclination towards æstheticism is to be expected. The slow maturing of centuries is supposed to be necessary to call into existence the particular condition of thought that encourages artistic effort and makes possible the appearance of the artist among the other busy workers who are labouring to advance the national interests. Indeed, some theorists do not hesitate to say that the people whose art, taste is highly developed, and the country which produces artists of notable capacity, must be regarded as having reached the furthest limit of progress. Æstheticism, according to this argument, is a signal of coming decadence, and the more obvious its effects, and the more perfect its manifestation, the nearer at hand the national degeneration may be assumed to be.

Yet against such theories it is possible to quote the example of America. To say that the newest nation in the world is already in sight of its decadence would be a little too sweeping an assertion to be quite credible, one that it would

be difficult to induce many people to accept. But it is undeniable that in the United States there is growing up rapidly an art movement of a very vigorous kind, and that not only intelligent collectors of art examples, but also artists of quite exceptional power are being produced



PORTRAIT OF COVENTRY PATMORE, ESQUIRE

BY J. S. SARGENT, R.A.

by that country in ever increasing numbers. As yet, perhaps, America cannot be said to have a national school or to have so formulated its artistic beliefs that the character of its art, as a whole, has become completely and unquestionably individual, but the men who have come from there have distinguished themselves by their remarkable readiness to profit by the traditions of European æstheticism, and by the originality with which they have applied the teaching that they have obtained in the Old World.

There are in England many conspicuous instances of the results that may be gained by

bringing the American mind under the influence of the art creed that in one or other of its various forms is generally accepted in Europe. There is Mr. Whistler, with his superlative craftsmanship, and his exquisitely sensitive appreciation of refinements of colour and tone, an observant genius, who has always known exactly how to use the example of the great masters of the past to help the development of his own originality. There is Mr. Boughton, whose artistic method was born in America, trained in France, and matured in England, and retains to-day something that is reminiscent of each

of the countries that has contributed to his equipment. We have also Mr. Abbey, who may, without exaggeration, be said to be the greatest black and white draughtsman among modern men, as well as a decorative colourist of sincere and sturdy inventiveness; and we are closely in touch with that large group of American artists who have settled in Paris, and from there send constantly to our chief exhibitions examples of pictorial production that are invariably conspicuous for manly directness, and for a characteristically ingenious adaptation of the principles that with little modification have governed for centuries the practice of European schools.

In some respects, however, the most typical illustration of the alliance between the keen intuition and quick receptivity of the New World and the carefully considered and long established beliefs of the Old is provided by the pictures of Mr. J. S. Sargent. He has the brilliancy and happy audacity of the pioneer, the readiness to face difficulties and to attack complicated problems that is characteristic of a race full of youthful energy, but he has acquired also the sense of style and the respect for established authorities that come from close and careful observation of what has been done by the nations among which artistic creeds have been elaborately built up by a slow process of gradual construction. His instincts are essentially American, but his methods declare emphatically the part that Europe has played in his training. Among all his compatriots he stands out as at once the most original and the most efficiently equipped in a company that numbers many men of real distinction; and he holds his place, not by some vagary of passing fashion, but honestly and securely by right of conquest.



PORTRAIT OF W. GRAHAM ROBERTSON, ESQ.

BY J. S. SARGENT, R.A.



PORTRAIT OF FRANCIS
CRANMER PENROSE, ESQ.
BY J. S. SARGENT, R.A.



PORTRAIT OF M. LÉON DELAFOSSE
BY JOHN S. SARGENT, R.A.



John L. Langdon
29 April 1890
London New York



PORTRAIT-SKETCH OF
M. GABRIEL FAURÉ
BY
JOHN S. SARGENT, R.A.

John S. Sargent, R.A.

It is easy to understand the interest that his work has excited, from the first moment that he claimed the attention of art lovers by the marked and definite individuality of his practice. There is no possibility of ignoring him, or of passing him over as a negligible quantity. His qualities are far too brilliant, and far too assertive, to escape notice; and whether the onlooker likes or dislikes his art, the fascination of it is irresistible. Its cleverness of expression, its amazing vividness of insight into character, and its superb control over those points of craftsmanship which are always recognised as providing the surest tests of professional knowledge, cannot be disregarded by anyone who sincerely thinks out æsthetic questions. Nothing that he has ever done has been of a nature to leave no impression on the observer; and perhaps the highest compliment paid to his work has been the frenzied irritation expressed about it by those worthy and honestly self-convinced people who argue in favour of art that is tame and innocuous, and prefer pictorial efforts that slip prettily harmless little commonplaces, rather than those which have something definite to say, without very much respect for the tender feelings of the weaker brethren. To the drawing class in a girls' school he would be, as can be well imagined, quite a terrifying example—a bold, bad innovator, with all kinds of wicked designs against the purity of many cherished ideals.

But to the artist who has ideas that rise a little above the ordinary dead level, and to the thinker who wishes to progress beyond the narrower limits that satisfy the small mind, he is a good deal more than a reckless opponent of established institutions. That he sets himself apart from the bulk of his contemporaries, and that he prefers to aim at results unlike those that satisfy nearly all the men who follow his branch of the profession, is an obvious fact; but it is equally obvious that he has taken his independent course out of no wilful disregard of the best authorities, but rather because he has formed, by the closest possible study of those very authorities, a perfectly sincere conviction about the path in art which it is his bounden duty to follow. He is not drifting about in a vague pursuit of eccentricity, he is not cynically setting himself against the rest of the world so that he may gain advertisement by the strange peculiarity of his manner; he is giving himself up, heart and soul, to the avowal of his love for the art of the past as he understands it, and is content, whether it secures acceptance or not, to profess his own

creed frankly and earnestly. If he had been ready to waive certain articles of this creed because they seemed opposed to the tenets of some of his critics, or if he had diluted his faith so as to make his peace with the good people who prefer to take their beliefs in small doses, and disguised under a coating of sugar, he might perhaps have been more popular, but he would have been a drawing-room favourite, and not a militant leader of the modern art world.

As things are, he is eminently an artist for artists. He has taken, in studio conversation, the place that Mr. Whistler held during the period of his busiest activity in art politics, and has become the most argued about of contemporary painters. Professional opinion divides itself into two camps over his work, and wages a war of words for and against his achievements. To those who have fallen under the spell of his artistic personality, he is the one commanding figure of our times, the chief exponent of the great technical truths that have been handed down to us from the mightiest of the old masters. On him has descended the mantle of Velasquez, and a double portion of his spirit; and that he has proved himself fully worthy to receive such an endowment is earnestly contended by a whole host of admirers. But that he jars on the nerves of other men who are not in tune with him is quite undeniable. They accuse him of brutality; they say that he is wanting in a sense of beauty, that he exaggerates the characteristics of his subjects and over-accentuates personal peculiarities. He is a clever man—no one ever attempts to deny that—a great one perhaps; but he has no sweetness, no suavity of manner, and prefers to caricature the defects of a peculiar type than to seek out those latent possibilities of idealisation which it is the duty of every self-respecting painter to discover at all costs, or even to invent if they do not exist. He is horribly literal, appallingly uncomplimentary, no respecter of persons, and terribly unresponsive—worst heresy of all—to the charms of a pretty girl.

However, there is one point on which both sides of the argument agree, that he is an artist who has to be reckoned with, and that he stands—for good or ill—practically alone among the art-workers who at this century-end are important enough to quarrel over. Whether he is popular in the ordinary sense is certainly open to discussion, for he has never laid himself out to acquire that capacity for appealing to the fancies of the public, which is a necessary part of the stock-in-trade of the picture painter who likes to hear himself well



PORTRAIT OF THE HON. LAURA
LISTER. BY JOHN S. SARGENT, R.A



PORTRAIT OF MRS. CARL MEYER
BY JOHN S. SARGENT, R.A.

John S. Sargent, R.A.

spoken of by the indiscriminating masses. Just as his fellows in the profession are divided in opinion about him, so the generality of art lovers cannot meet on a common ground in any estimate of his ability. The more intelligent people, who look below the superficialities of art and consider its aims seriously, certainly respond to his influence and give him full credit for the amazing grasp of his craft that distinguishes every canvas that comes from his easel. They feel his competence, his sureness, and his undeviating regard for the principles to which he has subscribed; and even if they do not understand his aims, or appreciate the profoundness of his observation, they acknowledge his right to be ranked among the best of the modern masters who are keeping art alive. It scarcely matters that the less enlightened section of the public should miss the point of his work. With them he has nothing to do, and it is to be accounted to him for righteousness that he has

never tried to convert them. That he should have succeeded in pleasing the thinkers, or even that he should have gained over to his side the best men in his own profession, would probably be the most he ever expected; for the rest, whether he is respected by them or feared, whether they speak well of him or ill, must always remain a matter of complete indifference.

The whole history of his career has been marked by a steady intention to form his own opinion, and to follow it out with all possible thoroughness and consistency. His American ingenuity and inventiveness were used to analyse and investigate the facts that were presented to him by his teachers and to help him in the formation of an independent method that would guide him later on when, no longer in leading-strings, he had to make a place for himself among the men who were fighting the battle of art. He worked then, as he has since, with a firm belief in the necessity for understanding what he had to do. His study was by no means of a perfunctory nature, but was governed by a full recognition of the need of keeping mere executive dexterity under the control of his observation and intelligence, by the knowledge that the most learned and skilful handiwork would be unmeaning unless the ideas it had to express were the outcome of close attention to the principles by which all that is best in art is infallibly directed. His was not the nature to be satisfied with a liberal equipment of tricks and devices by the use of which he could pose as a master full of resource though he had nothing to say; and certainly it was foreign to his instincts to believe that superficial accomplishment, no matter how elegant and attractive, would make up for the absence of the deeper qualities of insight and analysis that he could perceive in the productions of the masters who appealed to him as most deserving of regard. To base himself upon them, and to carry out the suggestions which he gathered from their works, were the chief intentions of his student days, and they have remained ever since the ideas with which he is engrossed.

It was at Florence, in 1856, that Mr. Sargent was born, and in that city his boyhood was passed. The surroundings in which he found himself there can hardly have failed to influence such a temperament as his, and it is more than probable that his



SKETCH FOR A PORTRAIT

BY J. S. SARGENT, R.A.

"MRS. IAN HAMILTON"

FROM THE PAINTING BY
JOHN S. SARGENT, R.A.



John S. Sargent, R.A.

artistic character was very perceptibly shaped by the atmosphere of one of the greatest storehouses of art treasures that exists in the world. The exquisite charm of Botticelli, the splendour of Tintoretto, the imagination and accomplished craft of Titian, and the noble achievements of many other masters, were all to be studied there under advantageous conditions; and that he had profited by his experiences became evident enough when, at the age of nineteen, he came to Paris to begin the systematic training that was to fit him for the profession he had decided to follow. He was already, even at the moment of entering the studio of M. Carolus-Duran, an artist of brilliant promise, and quite in keeping with this promise was the nature of the progress that he made under the direction of the great French painter. His work was emphatically that of a man who knew his own mind and had decided what course was best to follow in building up an artistic method that would serve him well later on.

Nothing showed his shrewdness and balance of judgment better than the steadiness with which he applied himself to learning all that his master had to teach him. He wasted no time in those futile

experiments with which students are apt to express their impatience of restrictions and their ambition to run before they have discovered how to walk without stumbling. He did not even try to be original or to assert his own individuality in a premature effort after independence. On the contrary, his reputation at the time was that of a careful and industrious worker, obedient to the precepts of the professor, and exact in his respect for the system that was followed in the studio. Out of this obedience came the certainty and command of device that he wanted. He acquired thoroughly the science of brushwork from a man who had the whole thing at his fingers' ends, and he secured just that intimacy with the mechanical side of painting without which he would have been hampered ever after in his struggle with those intricacies of execution that lie in wait to ensnare the student who has not mastered his lesson.

Yet his submission to authority had by no means the effect of making him simply an imitator and follower of M. Carolus-Duran, and certainly it did not perceptibly delay the growth of that personal quality which has now become so evident in his



THE MISSES VICKERS

BY JOHN S. SARGENT, R.A.



PORTRAIT OF MRS. RUSSELL COOKE
BY JOHN S. SARGENT, R.A.

John S. Sargent, R.A.

art. Towards the close of his period of training in the studio of the Boulevard de Mont Parnasse he painted a portrait of his master that was not only a masterly summary of all the knowledge that he had acquired during the preceding years, but was, as well, a forecast of the work that he has done since. It had the French spirit that was to be expected from a student in such a studio and under such a master, but it had also a good deal of the Sargent who is to-day not a pupil in Paris but a leader of the English school. The attention it excited was considerable, for in it experts perceived the arrival of an artist who was to go far and to take his place indisputably among the elect.

From Paris the young artist's next move was to Madrid, where he was attracted by the glamour of the canvases by Velasquez in the galleries of the Prado. This journey was almost in the nature of a pilgrimage, the visit of a devotee to a shrine that contained the most precious relics that he could choose for worship. Wisely he had waited till his æsthetic intelligence had so matured that he could grasp the perfection of the greatest painter that perhaps the world has ever known. He went not as a sightseer to wonder at things he could not grasp, and to sigh over a secret that would remain sealed to him because his inexperience would not permit him to find the key to the puzzle, but rather



PORTRAIT SKETCH

BY JOHN S. SARGENT, R.A.

John S. Sargent, R.A.

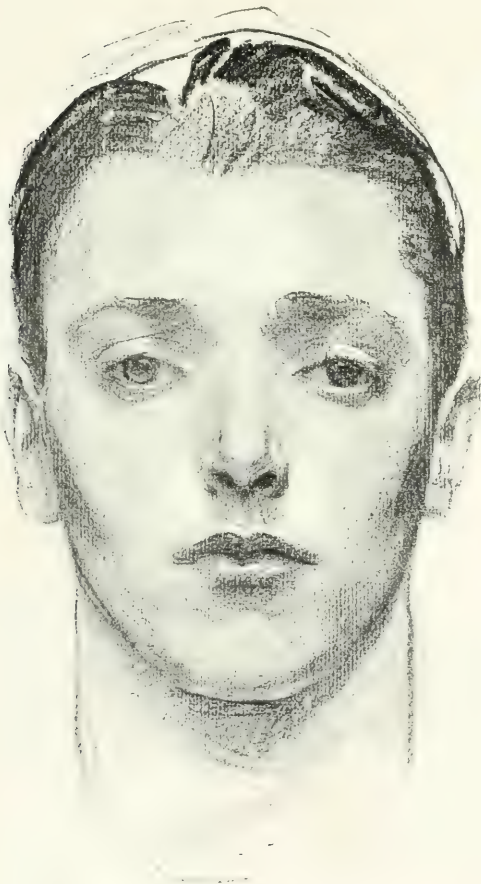
as one who would receive a revelation for which he had prepared himself by a long course of illuminating exercises. He chose the moment well, while the discipline of the studio was still a directing memory, and yet while he was enjoying the first flush of a freedom in which the fascinations of the future were opening up before him. Thoughtful observation, minute and exact analysis, had been impressed upon him day by day, and year by year, as he painted in Paris with his master at his elbow, and now it was for him to apply these habits of mind to the dissection of an art greater by far than

that of even such a consummate craftsman as M. Carolus-Duran himself.

That Mr. Sargent should have come back from Spain different in many respects from what he was before, was, under such circumstances, almost inevitable. Yet he became, even then, no more a mere copyist of Velasquez than he had been an imitator of the French master. Something of the grace, something of the refinement, of the divinity of the Prado was added to his own artistic achievement, but not to such an extent as to swamp and obscure his proper personality. He bartered

away some of the Gallic vivacity he had acquired for a share of the splendid dignity of the Spanish Don, but he kept as the chief part in the alloy the Anglo-Saxon directness and independence that came to him with his American blood. He chose wisely just what he considered necessary to fill up and round off any deficiencies in his point of view without allowing anything to grow beyond its proper proportions, or to upset the just balance of conviction that seemed to him to be the one object at which he ought to aim. In this, as in other things, he showed that excellent discretion which has contributed so much to the success which has attended all the stages of his career.

Early in the eighties, when the Spanish visit had come to an end, he established himself in a studio on the Boulevard Berthier in Paris, and set assiduously to work to prove that the promise of his earlier years was going to be amply fulfilled. Already he was recognised as a man of note among the artists living in the French capital. His portrait of M. Carolus-Duran had been followed by some other paintings of the same type, among which the *Portrait of a Young Lady*, exhibited in 1881, was most conspicuous, and by two or three pictures, such as *En route pour la Pêche*, and *Smoke of Ambergris*; and in 1882 appeared the amazing technical triumph *El Jaleo*, that was the sensation of the season in which it was exhibited. Immediately afterwards he painted the *Portraits of Children*—four young children grouped in a large dimly-lighted hall—which is



PORTRAIT SKETCH

BY JOHN S. SARGENT, R.A.

PORTRAIT-SKETCH OF
MISS PAGET ("VERNON LEE")

BY

JOHN S. SARGENT, R.A.







*Helena Bonham Carter
John Bonham Carter!*





The Early Fountains at Versailles

perhaps the best remembered of all his pictures of this period—and the portrait of *Madame Gautreau*, over which Parisian critics were wildly excited on account of its audacity of treatment and novelty of manner. Although he made Paris his headquarters, he was, however, by no means always at work there. He paid visits at more and more frequent intervals to London, where, year by year, his reputation was growing as surely as it had in France; and finally, some half-dozen years after his trip into Spain, he crossed the Channel, not on a visit, but to take up his abode permanently in England. Since then, there has been no break in a progress that has brought him into the innermost sanctuary of British art, and his election as an Associate of the Academy in 1894, and as a Royal Academician in 1897, have followed as a matter of course.

In the twenty years, or so, over which his practice has so far extended he has proved himself capable of many things, and has made excursions into many fields of art. Far the largest share of his time, however, has been given to portrait painting, and, in any record of his production, what he has done in this branch of work calls for the chief attention. His portraits, indeed, make up a long list punctuated by great successes. Few of his canvases could with justice be ignored, or passed over as commonplace or uninteresting, but every now and then he has made a leap forward in which with a single stride he has covered more ground than other men can pass over with a decade of assiduous toil; and, curiously, after each advance there has been no perceptible recoil to prepare for the next effort. If he marks one year by a success, in the next, though he may possibly not provide another sensation, he brings up all his canvases to the level of the best that has gone before. It is this faculty that gives him a hold upon even that section of the public which does not understand him. No one can prophesy exactly what he will do next, and he keeps alive a spirit of speculation that is most fascinating to everyone who loves surprises.

There are not many gaps in the series of portraits which he has, since he first began exhibiting in this country, contributed to the chief London galleries. He has been fairly prolific, especially of late years, and he has almost always added to the interest of the exhibitions in which he has appeared: *Mrs. H. White* (1884), *Lady Playfair* (1885), the admirable group of *The Misses Vickers* (1886), the masterly picture of *Mrs. Henry*

G. Marquand (1888), were the most memorable of his canvases during the period that ended with his migration from Paris to London. Since then he has given us *La Carmencita*, at the Academy in 1891, and now hanging in the Luxembourg; and, also at the Academy, *Lady Agnew* (1893), *Miss Chamler* (1894); *W. Graham Robertson, Esq.*, *Mrs. Russell Cooke*, and the two portraits of *Mr. Coventry Patmore*, in 1895; *The Right Hon. Joseph Chamberlain, Mrs. Ian Hamilton, Sir George Lewis*, and *Mrs. Colin Hunter*, all in 1896; *Mrs. Carl Meyer*, one of his happiest pieces of unconventional composition, and *The Hon. Laura Lister*, a delightful study of dainty childhood, in 1897; three of the strongest renderings that he has ever produced of male sitters, *Francis Cranmer Penrose, Esq., P.R.I.B.A., Sir Thomas Sutherland, G.C.M.G., M.P.*, and *Asher Wertheimer, Esq.*, with several others, in 1898; and last year four equally notable paintings of feminine sitters, *Mrs. Charles Hunter, Miss Octavia Hill, Miss Jane Evans*, and *Lady Faudel-Phillips*. To the New Gallery he has sent from time to time pictures of superlative quality, among them more than one that can fairly be said to mark great moments in his practice. There was the great full length of *Mrs. Hammersley*, for instance; and the more recent, but somewhat similar, portrait of *Mrs. Thursby*; and there have been besides *The Countess Clary Aldringen, Mrs. George Swinton, Mrs. Ernest Franklin*, and *Mrs. Anstruther Thomson*, as well as the vividly realised and intensely characteristic half length of *Colonel Ian Hamilton*, which was at the gallery last summer. A few other important works, like the character portrait, *Miss Ellen Terry* as "*Lady Macbeth*," and the occasional canvases which he contributed to the exhibitions of the New English Art Club, while he was a member of that society, have found their way to other galleries. Altogether his record in this direction is an ample one, and it is not less deserving of comment on account of the sustained effort to reach a high standard to which it bears witness than it is as a proof of indefatigable energy and zealous practice.

(To be continued.)

THE EARLY FOUNTAINS AT VERSAILLES. BY PIERRE DE NOHAIAC.

THE fountains in the Gardens of Versailles have enjoyed a curious celebrity from the first. The difficulty experienced by the engineers in the matter of supplying running water to a place

The Early Fountains at Versailles



LE BASSIN D'APOLLON

FROM A PHOTOGRAPH

entirely lacking thereof increased the interest inspired by the fountains themselves. How great this interest was may be gathered from the memoirs of the period, and even in the published diplomatic correspondence. To this one part of his great Versailles scheme Louis XIV. devoted himself without ceasing, and infinite were the pains bestowed upon it. When receiving foreign sovereigns and princes at Versailles, the King never forgot to include in the programme a ceremonious visit to the fountains.

Of all this great collection of hydraulic works, with which the names of Colbert, the architect in chief, and Francine, the engineer, will ever be associated, there remains to-day but one portion intact. Many of the basins, however, have preserved their full effect, while their canalization is still as it was originally. During the last few years, moreover, others which seemed irretrievably ruined have been successfully repaired. Nowadays the fountains—the *grandes eaux*—delight the masses of Sunday holiday-makers just as they delighted and astonished the lieges of his Majesty more than two centuries ago. But the intelligent visitor pays

chief attention to the work of the master sculptors who adorned these famous relics.

Among this army of statues, all conceived in the pompous fashion of the *grand siècle*, one perceives that those done in lead have, almost without exception, more life and movement in them than the marbles by the self-same artists. It must not be supposed that works at Versailles were all executed and erected at one and the same period; it is evident, on the contrary, that the undertaking was one of long duration, statue after statue, stone after stone, being produced and put into its allotted place in regular sequence. From the day when the young King for the first time restored the hunting-box of his predecessor, Louis XIII., and set up these wonderful fountains, his architects, Le Vau and Mansart, were kept constantly at work, one after the other. Thrice was the scheme for the *ensemble* of the Château and its grounds revised before it finally took the form in which we see it to-day. And Le Nôtre, the architect of the gardens, was called upon to show just as much ingenuity and energy as his *confrères*. When one reads in Dangeau that the King has been to inspect

The Early Fountains at Versailles

such and such a fountain, and is "perfectly satisfied" with it, one may be sure that he will speedily cause it to be demolished, and order something even more elaborate in its place. Thus it is that many of the things known to us from contemporary plates have disappeared entirely, their loss, in some cases, giving cause for regret.

The oldest of the fountains were placed close to the Château itself; they were decorated in 1666, and were styled *L'Amour* and *La Sirène*. Changes in the disposition of the gardens caused their removal shortly afterwards. A work of greater importance—the *Fontaine du Dragon*—was destroyed in the reign of Louis XV. In the centre was a dragon, from whose mouth issued a stream of water some 28 metres high, while four dolphins were represented swimming round the monster. Seated on swans were Cupids discharging their arrows at the dragon. The brothers Marsy were responsible for the modelling of this group, which, with quite superfluous zeal, was re-constituted some ten years ago. The work produced by the admirable modern sculptors entrusted with this undertaking was altogether out of keeping with the

decorative style of Versailles; and the new *Bassin du Dragon* affords striking proof of the impossibility of reconstituting satisfactorily a perished work of art. Let us hope the taste for such experiments is past, and that for the future we may content ourselves with reverently preserving the masterpieces which Time has spared.

Other two great decorative fountains were ordered with those of the Dragon. They were placed in the centre of the Gardens at the axis of the view from the Château to the Grand Canal, which was being dug at the time. These ornamental waters were intended to mark the two extremities of the Allée Royale. They are still to be seen, the one called *Latone*, the other *Apollon*. The latter, with its magnificent leaden group,—irreverently known to-day as the *Char embourbé*, or "cart in the mud"—remains precisely as it was originally. At first it was called the *Bassin des Cygnes*, being stocked with Denmark swans, purchased by Colbert. In 1668, as Mlle. de Scudéry tells us, the fountain contained "an infinity of tiny jets of water, which, combined, made up a stream of extraordinary height and volume." The commission for the



LE BASSIN DE LATONE.

FROM A PHOTOGRAPH

The Early Fountains at Versailles



LA PYRAMIDE

FROM A PHOTOGRAPH

ornamental group was shortly afterwards entrusted to a Roman sculptor, settled in France, one J. B. Tubi, who in due course became one of the most prominent among the numerous decorators at Versailles. On the 5th of February, 1669, he received his first payment "for the fountain decoration representing the Rising Sun," and in the following year he completed the god, the chariot and the horses, which were transported by fifty "*petits maîtres déchargeurs de pierre sur le port de Paris*" from the capital to Sèvres by water, and thence by wagon to Versailles. The whales and the tritons were added shortly afterwards, and the artist received in all, 15,000 livres for his colossal work. The ornamentation of the Apollo basin was like that of all the fountains of the period, done in what, for convenience sake, was termed lead, but was really a special material, which contemporary documents simply styled *métail*, or metal. It was actually a mixture of lead and tin. The old descriptions often speak of "gilded bronze," but that was a mere *façon de parler*. As a matter of fact, the statues were frequently being re-coated

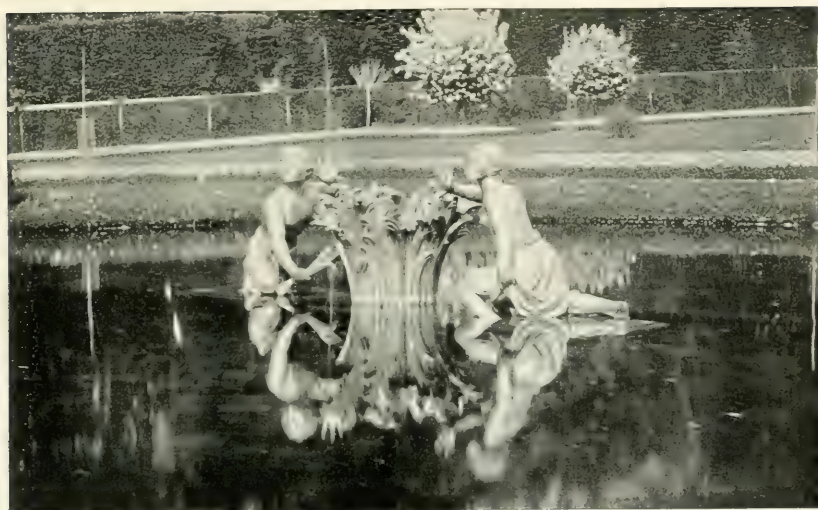
with bronze paint. Tubi's figures were painted in this way, immediately after their erection. Gilding was no longer required.

The ornamentation of the *Bassin de Latone*, as we see it to-day, belongs unquestionably to the Louis Quatorze period; but at the same time it is not quite as originally designed. The brothers Marsy had this commission simultaneously with Tubi's commission for the "Apollo," and the rival sculptors finished their work practically at the same time. In the course of his friendly relations with the artists of the day, La Fontaine saw the Marsys' model in their studio, and described it in exaggerated verse :—

Au bas de ce degré, Latone et ses gémeaux
De gens durs et grossiers font de vils animaux,
Les changent avec l'eau que sur eux ils répandent. . . .
La scène est un bassin d'une vaste étendue.

When, on the 24th of December, 1670, the Marsys received their full payment of 5,000 livres, the fountain adorned by their statues was just as it is represented in the old-fashioned plates. The "Latona" group is situated on a rock, but slightly

The Early Fountains at Versailles



FONTAINE DU PARTERRE DE LATONE

FROM A PHOTOGRAPH



FONTAINE DU PARTERRE DE LATONE

FROM A PHOTOGRAPH

The Early Fountains at Versailles

raised above the level of the basin, and surrounded by reeds. Of recent years an attempt has been made to reproduce, by means of "industrial gold," the old effect produced originally by simple painting.

The *Allée d'Eau* was a decoration of a novel sort, devised from the imagination of Claude Perrault, the doctor-architect, brother of the writer of the world-famed fairy tales. The groups were placed in position in the spring of 1670, and the ornamentation of the two big fountains followed quickly. The *Allée* was bordered by pine trees and by a hundred and four copper vases containing yews. Le Brun designed all the sculpture. The groups of children, placed two by two in such a manner as not to be monotonous to the eye, demanded a great number of preliminary sketches, and among the great artist's papers may be found numerous "ideas," treating the subject from various standpoints. The King chose the design which most happily suggested the suppleness of the youthful forms and the grace of their several attitudes. The groups were divided among Le Gros, Larambert, and Le Hongre. To the last-named, with Benoit Massou, were entrusted the fruits and flowers. All that remains to us now of

this decoration is the series of seven plates of the *Allée d'Eau* engraved by Le Pautre in 1672 by command of the King.

These delightful works, wherein the graces of childhood are shown in so lively and supple a fashion, have a curiously complicated history, as the accounts in connection with their payment reveal. In the first place, their number was soon increased when the vast lateral groves were reformed and the *Allée d'Eau* was extended in semi-circular form. Le Gros, Massou, and Mazeline were called on to furnish models for the two new sets of four groups, eight groups in all. For these the first payments were made to the sculptors in May, 1678. All the groups in the lower part of the *Allée* appear to be inferior to the older figures; but what the accounts clearly reveal is this: neither in the first nor the second series are these the original works. The originals were done in a *métail*—an amalgam of lead and tin—painted from time to time, as we have already seen, with a golden bronze; the plinths and the basins themselves were of the same material, painted bronze colour. Not till a later period, when real bronze was introduced into Versailles in the famous castings of the *Parterre d'Eau*, do the documents contain aught to excite



LE BASSIN DE FLORE

FROM A PHOTOGRAPH



LES MARQUETTES

FROM A PHOTOGRAPH



LES MARQUETTES

FROM A PHOTOGRAPH

The Early Fountains at Versailles



LE BASSIN DE CÉRÈS

FROM A PHOTOGRAPH

our curiosity. But what are these "moulds and wax impressions" of the *Allée du Dragon* and the *Allée d'Eau* made in 1684 by the *sculpteurs-fondeurs* Varin and Langlois, and these "models of groups of children reformed by Mélo, the sculptor, from clay and wax, for the *Allée de la Pyramide*," if not the preparations for a casting *à cire perdue* of the old leaden figures, which are evidently to be replaced? This is further indicated, it appears to me, by the sums paid from time to time to Varin, Meunier, and Langlois on account of the children's groups which they cast in bronze for the *Allée des Cascades*.

In the autumn of 1688 we find the old groups along the *Allée* being replaced by bronze reproductions, while the metal basins are being removed and marble substituted, and the plinths changed in the same way. The marble employed was that fine red variety from Languedoc, of which Louis XIV. was so fond; and there was no longer any necessity for ornamental flowers and fruits, the beauty of the material sufficing for these twenty-two final fountains.

The works of 1688 were thus modelled on those of 1668 and 1678, each successive decade witness-

ing a transformation of the delightful *Allée d'Eau*. No more striking evidence could one find of the continuity of the labours bestowed by the King in the adornment of his domain. It should be noted, moreover, in justification of the taste of the seventeenth century, that, with the exception of the children placed on Lerambert's Sphinxes (which were gilded in 1670 and expressly "ungilded" in 1685), no gilt was applied to any one of the fine bronzes now in existence at Versailles. Gilding was confined to the lead, which alone required it; no attempt was ever made to give a false and over-rich appearance to bronze, that noblest of metals.

The big *morceaux* placed near the groups of Le Gros, Le Hongre and Lerambert were entrusted to a still more accomplished artist—of all the Versailles sculptors perhaps the greatest—François Girardon. The Pyramid was a long time in process of erection on account of the multiplicity of its ornamentations, and Girardon was still at work on it in 1672. The great *bas-relief* on the "Fontaine des Nymphes," sometimes styled "Le Bain de Diane," was finished in 1670, Charles Perrault attributing its design to his brother. "M. Girardon," he remarks, "added fresh beauties

The Early Fountains at Versailles

to those already in the scheme. This *bas-relief* is perhaps one of the finest hitherto produced." And even to this day, with its ruddy *patine*, it is certainly one of the most noble things to be seen in the Gardens. This *bas-relief* and the other details of the basin were entirely gilded. As for the pyramid which crowned the whole, one is conscious of a mingling of effects, the gold being confined to the figures, while the ornamentations are in bronze. The painter-gilder, Bailly, received in 1671, 1,400 livres "on account of the gilding and bronzing applied to the *fontaine en pyramide*." It is not always easy to grasp the exact meaning of notes such as this, but they are interesting, nevertheless, in regard to the history of the Gardens and their decoration.

Honour is certainly due to Le Brun as the inventor of the general *motif* of the Pyramid fountain; but it must be added that Girardon interpreted the painter's ideas with extreme fulness. His work, recently restored, still keeps its place above the *Allée d'Eau*, with its four superimposed basins, the highest resting on four crayfish serving as supports, the second borne by four dolphins, the third by four young Tritons, and the fourth by four Tritons of larger mould, who appear

to be swimming in the great lake hollowed out of the turf.

In the lower parts of the Gardens were erected the "Four Seasons." During the year 1672, the designs were produced, and Colbert distributed the work among the four chief sculptors of the day. Tubi took Spring (Flora); Regnaudin, Summer (Ceres); G. Marsy, Autumn (Bacchus); and Girardon, Winter (Saturn). Child forms were grouped around the chief figures, and there were other accessories in the form of garlands of flowers, which were destined soon to disappear.

To-day there remain but two of these groups, which, despite their modern renovation, are still charming. "Saturn" and "Bacchus" are intact, and will, I trust, remain so. Time has invested them with a delicate *patine*, in which one may see traces of the gilding of other days. They stand in a remote part of the park, and there, far from the crowd, their admirers—especially their poetical admirers—may often be seen in reverent admiration. Their quality is obvious, and needs no enhancement from the fugitive animation of the waters.

PIERRE DE NOUËA.



LE BASSIN DE SATURNE.

FROM A PHOTOGRAPH.



LE BASSIN DE BACCHUS

FROM A PHOTOGRAPH

A COUNTRY HOUSE. BY M. H. BAILLIE SCOTT.

If one examines the average modern house, it will be found to consist of a series of rectangular boxes—"reception rooms" as they are generally called. There is the dining-room, drawing-room, and so forth, and when the house is small these rooms are correspondingly decreased till the minimum of size and maximum of discomfort are reached, and one contemplates at last the common spectacle of a large family crowded into a small room which is already filled to overflowing with unnecessary and incongruous furniture.

A logical expression of this habit would necessarily assume, one would think, a dominant note in the plan—a central hall—or living room, which one would like to make as large and airy as funds permit, with plenty of floor space. One would like to add a great ingle fire-place with seats wide and low, and, for the rest, furnish it not for effect, but with only those few things which are really necessary, each piece of furniture being the expression of a real and substantial need, and as serviceable and simple in

its way as the bag of tools of the workman who made it.

As for decoration and pattern—if we have no artist at our disposal we can afford to dispense with all that, and, instead, be content to see posts, beams and walls each doing their appointed task.

There is no necessity, artistic or practical, to obscure these real and fundamental things with a superficial veneer of plaster and paint, and to crown all with a wall paper with an impossible name and frieze to match. If construction and constructive features are good enough decoration for our cathedrals and churches, surely they are good enough for our homes, and bricks, timber, and plain white-washed spaces may well replace much of the foolish and fantastic features which constitute what we now dignify by the title of "decoration."

Having arrived at the central idea of a hall or living-room as the keynote of a home, it follows naturally that one must group round this the various other rooms which may be required by the family, and these may be regarded as mere appendages and dependencies of the hall, not pretending to compete with it as rooms, but rather becoming merely recesses, each specially modified

A Country House



PLAN OF A COUNTRY HOUSE

M. H. BAILEY SCOTT, ARCHT. 1

practical solution of a practical problem, and then transport yourself in imagination to the cockney horrors of some dingy dining-room in Upper Tooting, full of all that expensive and cumbrous furniture with which the average householder surrounds himself. Such a contrast seems to suggest the futility of any attempt to wean the mind of the dweller in the suburbs from its innate love for everything which is meretricious and ugly.

"The Real," says Carlyle, "if you will stand by it is respectable—the coarsest hobnailed pair of shoes if honestly made according to the laws of fact and leather are not ugly; they are honest, and fit for their object; the highest eye may look on them without displeasure, nay with a kind of satisfaction. This rude packing case, it is faithfully made; square to the rule, and formed with rough and

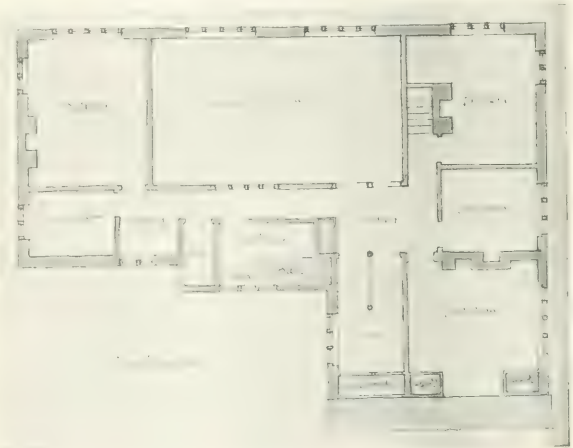
ready strength against injury, fit for its use; not a pretentious *hypocrisy* but a modest, serviceable *fact*. Whoever pleases to look upon it will find the image of a humble manfulness in it, and will pass on with some infinitesimal impulse to thank the gods."

"A modest, serviceable fact"—that is indeed what one would wish a house and its furnishing to be—and more than that? One should be cautious in trying for more than that.

"More than this," says Ruskin, after describing a simple English home, "more than this, few should seek."

The very spirit which impels a man to achieve a notable excellence in his habitation and surround-

ings suggests that this can be most readily gained by costliness of material and workmanship, or, failing that, an imitation of such costliness. We dream a dream of marble halls, and we realise as a practical result of such a



PLAN OF A COUNTRY HOUSE

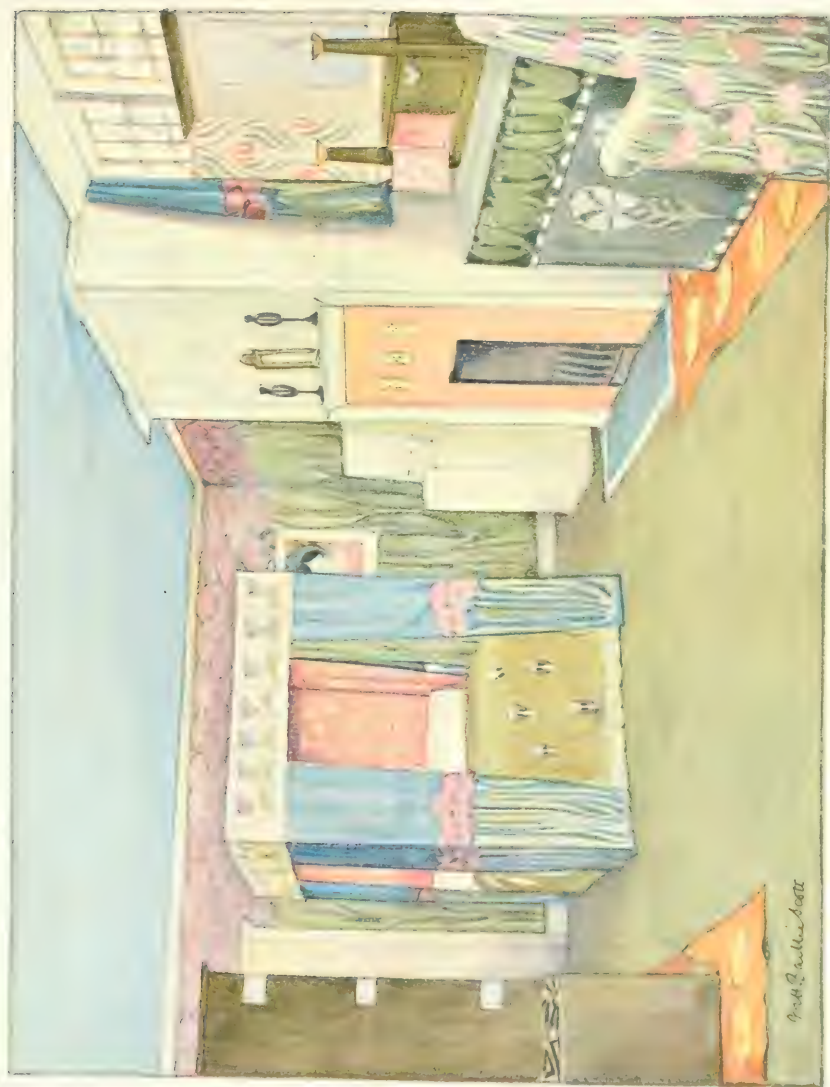
M. H. BAILEY SCOTT, ARCHT. 2

THE DECORATION OF A SMALL BEDROOM

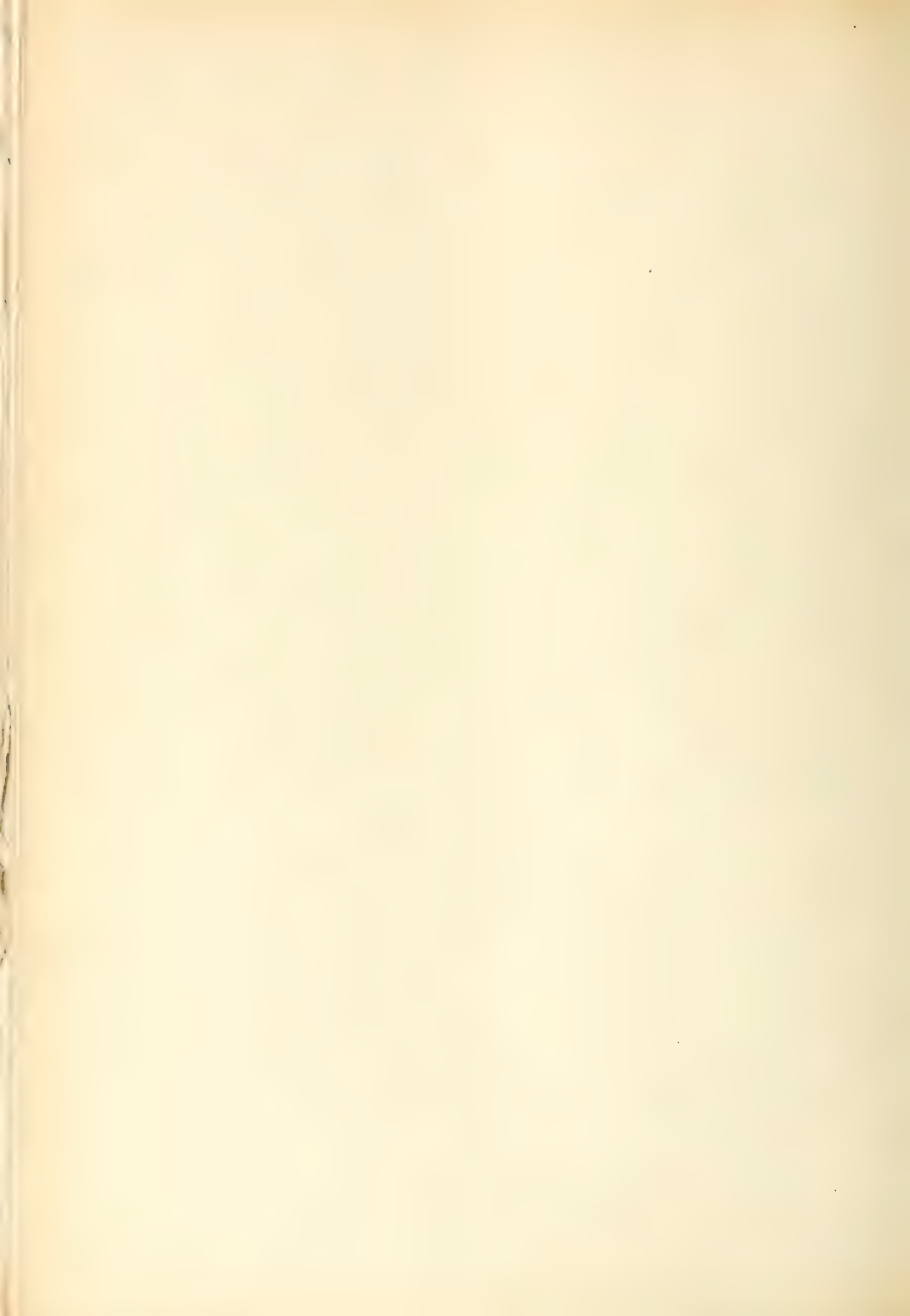
BY

M. H. BAILLE SCOTT.





1914 B. L. L. L. L.



A Country House



THE HALL AND BOWLER

M. H. BATHURST, ARCHT.

dream a hall with a marbled wall paper and a hatstand!

And the same warning note—"more than this few should seek" is re-echoed as an unspoken comment on all the decoration and furniture of a modern house.

In seeking "more than this" we achieve those reception rooms where we receive nothing but bad impressions and the Cottage with the Curly-Carriage drive. Let us rather set up as an ideal such a humble standard as is implied in the mere omission of the vulgar, and then when our homes are purged of all vulgar and painful things, let us add by slow degrees with careful and exclusive choosing, such few and choice ornaments as may be required. It does not follow that these need be expensive—at

least they 'should' be the best of their kind. Let us forego all aspirations after palatial surroundings, leaving such things to the few who are justified in seeking and successful in achieving a magnificent environment. Be ours rather to realise the beauties of the cottage kind, and to carefully avoid the cleverness and dodginess of the over-picturesque. Simple, quiet rooms full of that repose which belongs to woods and groves—construction carried out in simple, unostentatious ways, beams where there is weight to be carried, windows where we would have light—the whole breathing of a sweet and simple reasonableness. All these things help to realise the final result which we would achieve.

It is not improbable that the Practical Person will find in the house that is here described nothing more than an affectation of mediaevalism.

If it were conceded that it is mediaeval to speak true and modern to speak false, then an unfortunate modern who, by some freak of

atavism, revived that ancient custom of truthful speaking, might well be spoken of as affecting mediaevalism. And it is so with modern building and design—a simple statement, a straightforward piece of work in its modern environment of shams and pretensions, must necessarily stand out glaringly as eccentric and absurd. Its critics have been so long inured to falseness of every description in their surroundings that they have long ago "taken themselves for true," and the plain man is put in the extremely false position of a fantastic eccentric.

What are the methods, one is led to inquire, by which the Practical Person achieves an appropriate environment?

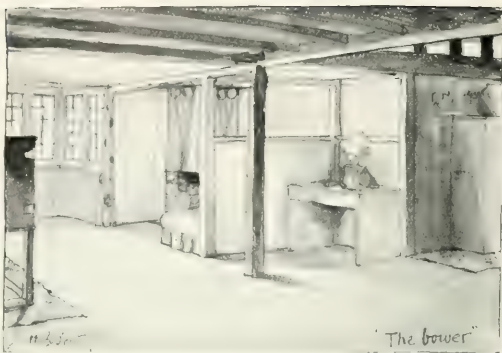
He proceeds to one of the large furniture firms, and there he is free to choose, in the flesh as it

A Country House

was, his particular rooms. He therefore decides to be jovially Jacobean in his dining-room, nothing if not French in his drawing-room, while when he smokes he will be Oriental, and modern only when he sleeps.

He is cheerfully oblivious of the fact that each of these styles which he attempts to reproduce in the confines of his suburban villa were the outward expression of the soul or spirit of the time which produced them, and that the reasonableness and fitness of each phase depended on the true relation which existed between these outward things and the people who created and lived amongst them. He does not know that Louis Quinze, for instance, was the true symbol of a certain phase of French society which finds no parallel in the frequenters of the suburban drawing-room of to-day.

Resuming the consideration of the home illustrated, and starting again from the hall, the next features to be considered will be the "den" at one end and the children's room at the other.



THE BOWER

M. H. BAILLIE SCOTT, ARCHT'T

The former, with its double doors, is entirely cut off from the hall, and is fitted up with writing table and book shelves, as shown in the sketch. The children's room has a porch to the garden, and is also almost completely isolated from the hall. The importance of the consideration of "routes" has already been insisted on in a previous article in *THE STUDIO*.

It will be noted in this connection that visitors may be shown into the "bower" or the "den" without disturbing the privacy of the hall; that the route of the servants to the front door, the dining-table, and the upper floor is also free of the hall—and that the children can reach the upper floor, garden or refectory without passing through the hall.

One must not omit to mention the obvious adaptability of the hall to festive occasions. The underlying idea of the central focus with its grouped dependencies here exactly meets the requirements of the case, and one need not hesitate as to whether the drawing-room or the dining-room carpet should be taken up for dancing, and one need not deplore the general dis-



THE DEN

M. H. BAILLIE SCOTT, ARCHT'T

A Country House

organization of furniture which such a function generally implies.

Nowadays, when the cult of simplicity has been taken up to such fell purpose, the bedroom is often a most barren and comfortless apartment. The sanitary expert has decreed that the ideal bedroom is that which most resembles a hospital ward, but although one quite realises the necessity of the study of sanitation in all details of a house, one is loth to let it so usurp the claims of art in the furnishing of the bedroom—and the most robust health would hardly be sufficient compensation for these cheerless surroundings. In the bedroom which is illustrated here an attempt has been made to realise a less rigorous scheme. The bed lined with pink like a seashell, its green coverlet spangled with flowers, like a meadow, and with its blue curtains and white valance decorated with mauve poppies, gives the key-note to the colour scheme of a room which, while not aggressively sanitary, one ventures to hope might lead to pleasant dreaming.

On the same floor there are three other bedrooms and a dressing-room, and each of these would demand a distinctive treatment; while in the roof are the servants' rooms and a boxroom.

The questions of heating and ventilation are

important ones and cannot be entirely solved by the introduction of the open fire-place alone. It is proposed to supplement this in the house under discussion with a system of hot-air heating. By this particular system the cold air enters the chamber in the basement prepared for the purpose, and is there not only heated but moistened before passing to the various rooms. It then rises to the ceiling and descends again into the room till it finally escapes by the chimney flue. By this means a constant current of warm, moist air is secured, and in this way the problems of heating and ventilation are both solved.

It is a common belief that ventilation depends mainly on the cubic capacity of a room, and that the large rooms with high ceilings are therefore necessarily more sanitary in this respect. A consideration of the facts of the case seems to show that, on the contrary, perfectly sanitary conditions as regards ventilation may be secured in the smallest of rooms provided that the air is constantly changed, and that one really gains very little by an increase in the volume of stagnation in a room. The system suggested here, providing as it does for a constant flow of air, must necessarily insure complete ventilation.



A Dutch Etcher

In a general consideration of the plan it must be borne in mind that it is designed under distinct restrictions as to expenditure. It is in no sense a "fancy" house, but represents a serious attempt to meet the requirements of those who wish to escape from the thralldom of suburban existence, and for whom "eligible freehold residences" have no charms. The average man, it is true, does not ask as yet for other than these, and he would no more recognise the unconventionally planned house than he would set out to catch his morning train without his regulation garb and paper.

In an age which caters to the vulgar, which plays to the gallery in all its performances, which floods him with cheap and trashy periodicals, tickles his ear with popular music, and when every possible variety of quack is supported by an eager mob of willing dupes, the poor man who happens to have achieved some cultivation, some love for the beautiful in his surroundings, finds himself severely alone. In despair, he has to live in some villa built by ignorance for the ignorant, and he breaks his heart in vain attempts to cloak its horrors.



"AT THE DOOR OF A MOSQUE."

FROM AN ETCHING BY M. BAUER



"THE LADY."

FROM AN ETCHING BY M. BAUER

And so one still has hopes that amongst the thousands of those who dwell in the suburbs there are at least a few who have suffered much from their surroundings, and it is to such one looks for sympathy, with ideas much at variance with those of the average modern mind as expressed in the houses of to-day.

M. H. B. S.

A DUTCH ETCHER:
M. BAUER. BY
ARTHUR TOMSON.

MR. BAUER is a Dutchman Dutch by birth, training, and in his art to the very backbone a Dutchman. He received his artistic education at the Hague; and from the first he has in divers ways qualified himself for what is the work of his life. He would show us the Orient as we who love our "Arabian Nights" wish to see it portrayed, and that he has certainly done. All the sentiment, the feeling of expectancy aroused by those wonderful stories is conveyed to us in his pictures. When

A Dutch Etcher

we look at a drawing by him of a bazaar, a deep shadowed archway, a darkened staircase leading from some lightened chamber, what beautiful or fantastic women, what men of noble or ignoble mien, what Jinns or Jinniyas, 'Efrits or 'Efrittas may not appear before us! And when he himself adds figures to his little scenes, are they not always of the right importance? Bauer, indeed, takes us away from the world we live in into a region different from any created by latter-day artists, from anything invented recently by painters, draughtsmen, writers, or other sort of magician. He gives us the Orient of our dreams. With his assistance, we live again through fateful stories of love and intrigue; with his help, we stand aside and watch processions streaming out of palaces and mosques, or pacing through a narrow street or along some open causeway, patterning the sky with spears and banners. His people are no models, wrapt in the costumes of the past, but the makers themselves of those beautiful eastern cities, presented to us by the cunning of the

artist in all their pride, in their gorgeous array, and intent upon the common concerns of their daily life. His sultans are real sultans, men without fear and of splendid stature, and of absolute importance among their followers. I know of one such figure standing in an arched doorway; so regal is the bearing of this person that the whole world might be his heritage. With what subtle charm are indicated his women-folk, his princesses, ladies of the harem, his slave girls! No costume is necessary to assure us that they are of Oriental blood from head to foot; their mien alone proclaims that fact. Like his sultans and warriors, they take their places in his scenes as persons who belong to their background. But every sort of person figures in one or other of Bauer's pictures; he makes his contrasts with as different elements as the tellers of the Arabian stories. Near a group of tenderly shaped women will be found a row of mounted warriors, armour-clad, ferocious in aspect, and of infinite daring. In front of a procession which is a dazzling mass of



"ENTRANCE TO A MOSQUE"

FROM AN ETCHING BY M. BAUER



"THE SIEGE OF CONSTANTINOPLE"

FROM AN ETCHING BY M. BAUER

flowered draperies, jewelled trappings and richly decorated flags, you may see marching the squalid forms of mendicants and cripples. Some of his pictures contain but few figures, while in the more important there are many; and each one has individuality and something about it that stirs one's imagination. For the most part he gives in his pictures the impression of a thickly-populated place; of a place where people live lives full of incident; of a place where to men all things are possible, where beggary or sudden prosperity, a first meeting with the loveliest of women, or violent death, may fall to a man's lot at any corner.

So far I have tried to give an impression of Bauer's grip of his subject; I will now touch upon the manner in which he expresses himself, for to that is due not a little of the subtle charm of all he does. Bauer sets down everything, no matter on how small a scale, so that his designs present a large appearance. There is, indeed, a book, entitled "*La Jeunesse inaltérable*," published by Scheltema and Holtema, of Amsterdam, illustrated by Bauer with little etchings and tiny prints that are just as impressive as

pictures containing life-sized figures. In order to make little figures appeal as forcibly as larger ones, there must be right selection of forms; and a great deal depends upon the manner in which these forms are indicated. No detail in a figure must be insisted on that would not strike the spectator, not only while observing the whole of the figure, of which the detail is a part, but while looking at the entire scene in which that figure is placed. The handling, too, of the picture must be elusive everywhere: there must be an avoidance of any stroke or strokes that hint too severely at any particular matter. Such art belongs only to certain temperaments. Rembrandt's people always appear to be of natural dimensions, Raphael's never. For Raphael's ends, perhaps, such an effect was not necessary; for Bauer's it is. His backgrounds, his subjects require a style that must impress itself with a suggestion of immensity upon the mind. But although Bauer avoids anything like a photographic insistence of details, there is no lack of richness in his designs. It is marvellous how much he can indicate with his fluent and strangely broad technique. Although he makes



"AN EGYPTIAN BAZAAR"
FROM A DRAWING BY
M. BAUER

A Dutch Etcher

us feel the presence of elaboration, the eye is never led away by it from a contemplation of the whole. Bauer's ornamentation no more belittles his designs than do the stars interfere in any way with the vast appearance of the heavens.

As in Rembrandt's work, a fine disposal of light and shade plays no small part in giving poetry to Bauer's pictures. Where would be half the dramatic suggestions of those thronged streets if the people were not emerging from some huge shadow, or were not somewhere or other half-concealed by one? What gives to his pictures of covered bazaars so much of their dignity is that, by reason of a multiplicity of archways, the artist has been able to entertain our eyes here with a glittering contrast of light and shade, there with the repose of a great breadth wrapt in the profoundest gloom.

Other pictures by Bauer are arranged entirely in a minor key. No sort of accentuation interferes with their perfect serenity. Out of these silvery mysteries loom fitfully bits of old-world architecture, or strange figures that affect the brain more



"IN STAMBOUL"

FROM AN ETCHING BY M. BAUER

as passing thoughts than as anything wrought by pencil, chalk, or etching-needle.

Bauer's rendering of a form, human or otherwise, is not primitive drawing; hence it cannot be expected to appeal to popular taste—to people who, whether they know it or not, find in the

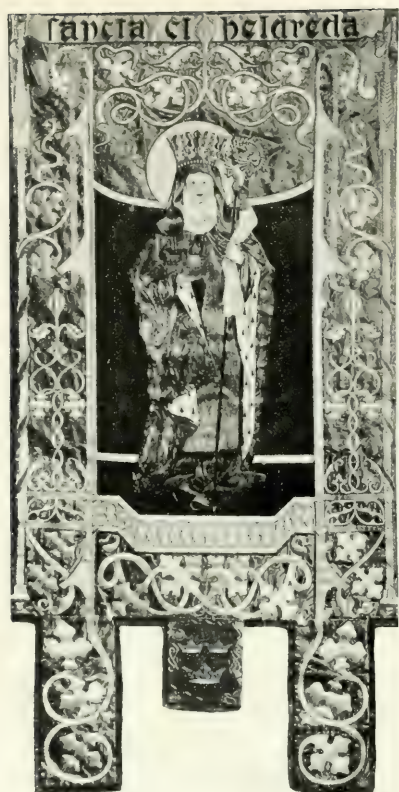
crude drawing of the savage their ideal in art. To follow his meaning, a little culture—a disagreeable word—is occasionally needed. Even though they may have the power of comprehending his technique, I can understand that his view of things may be distasteful to some people. There are those who prefer to see set down a record of what they themselves have seen rather than any statement of an artist's dream. Such folk have enough painters and to spare, to tend to their requirements. People who prefer a fanciful treatment of external things are by no means so well provided with artists after their own hearts—artists capable of stimulating the mind with really thoughtful compositions. To them Bauer will bring an added pleasure in life.

ARTHUR TOMSON.



"THE DEALER"

FROM AN ETCHING BY M. BAUER



CHURCH BANNER. DESIGNED BY AYMER VALLANCE. EXECUTED BY BESSIE HUGGETT.

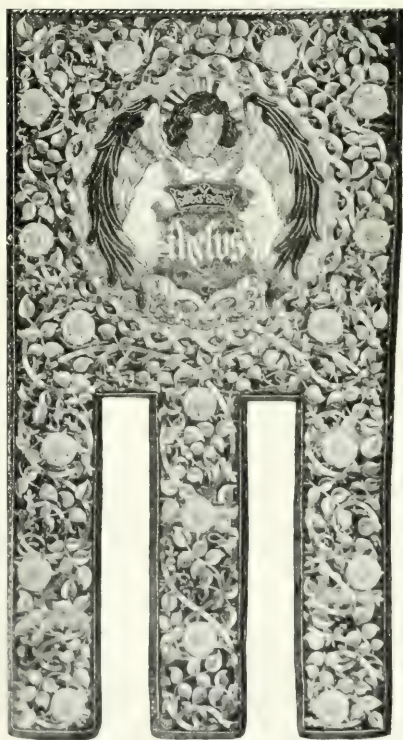
STUDIO-TALK.

(From our own Correspondents.)

LONDON. We give this month three examples of church embroidery, all admirably worked by Miss Bessie Huggett, two from designs by Mr. Aymer Vallance, the other from a drawing by Mr. W. H. Cowlshaw. The last one (page 40) represents a frontal cloth for a Rosary Altar. The material is white satin, and the leaves are in various shades of green silk with a fringing of gold, to represent their saw-like edges. The fifteen roses are made of pink velvet slightly embroidered with orange, with gold, and with light shades of pink floss silk; they symbolise the fifteen Mysteries of the

Rosary, and at the same time give strength and balance to a design so very delicate, that it reminds us of the illuminated scripts so exquisitely wrought by Mr. Cowlshaw. Owing to the limits of our space, we cannot describe the intricate workmanship of the fine banners, so mediæval in feeling, designed by Mr. Vallance. It is worth noting, however, that the face and hands of St. Etheldreda are left unshaded, in accordance with the Gothic method.

Thanks to the courtesy of Mr. G. F. Watts, we are able to give two illustrations of a grandly conceived piece of unfinished sculpture, about which artists have been talking for some time. It represents the nobleness of physical energy. In general character the work is Greek, but is there not something Assyrian in a few details of technique: for



CHURCH BANNER. DESIGNED BY AYMER VALLANCE. EXECUTED BY BESSIE HUGGETT.

example, in the trenchant outlining of the muscles in the rider's legs? However this may be, the statue is full of a splendid vigour, and is therefore at variance with the over-refinement of style that is common to so many artists of Mr. Watts's generation.

Some lessons of great importance to English artists have been brought forcibly to notice by the winter exhibitions of Flemish Old Masters at the New Gallery and the Royal Academy. What art patron can feel quite certain that the colour in his modern pictures will retain its first freshness, like that of the early Netherlandish masters? The feverish competition of our time has caused many painters to be careless in their use and choice of mediums and pigments, nor do they seem to know that such carelessness is an act of dishonesty, inasmuch as no allowance is made for it when the pictures are sold. Picture buyers have rarely any knowledge of the chemistry of colours, and they buy what pleases them, in the firm belief that its beauty will endure. To this fact the Flemish art guilds were keenly alive, and recognising the need of scrupulous fairness in their business transactions, they punished any member who did not make use of tried methods and good materials.

The great value of national traditions in art was another point of interest brought to notice by the Flemish pictures at the New Gallery and the Royal Academy. Three things go to the making of such traditions: first, an inborn desire to paint; next, a continuous and wise encouragement of this desire in a people that is moved by it; and, third, a frank recognition of the fact that every people in its art-work should be doggedly true to the best qualities of its national character, even although its best qualities be not the highest in the domain of pure Æstheticism. These three essentials to success in the formation of national art traditions were found in the Netherlands from the Van Eycks' time to the days of Rubens, who borrowed from the Italians only those things which his Flemish mind and temperament could assimilate. Rubens and his predecessors were not ashamed because their race had not been endowed with the highest gifts of the imagination; they were content to be true to themselves, and they were wise. Notice, too, how in early times the discipline of the guilds prevented the Netherlandish painters from drifting into eccentricities of taste. Art grew and changed with the precepts which the guilds preserved and matured, each painter's individuality becoming an integral part of the general character of the school

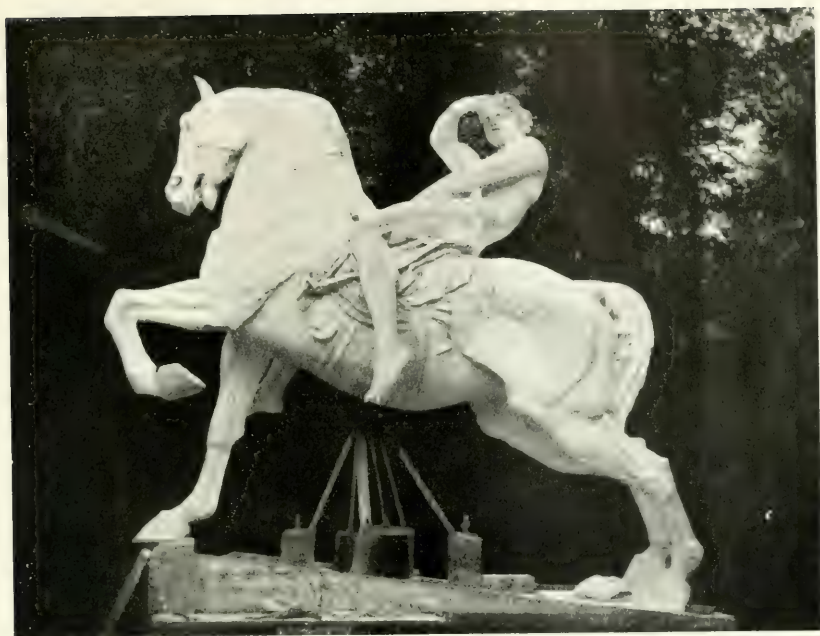
to which he belonged. How different is this from the undisciplined individualism, the morbid yearning to be original at any price, which has long reigned in so many English studios, producing forms of art which do not give expression to the life and spirit of the present time. Some of our painters have tried to be mediæval Italians, many have wished to be modern Frenchmen, few have been painter-children of our own age and country; and yet the morbid chatter about originality has never for a moment ceased. Foreigners may well ask why English artists have not inherited the wonderful energy of their race, without which England could not have gemmed the remote seas with repetitions of herself.

It is pleasant to note, however, that a strong reaction friendly to vigour and manliness in art has begun to show itself here and there, as in the sympathetic criticisms which have recently appeared on "the manly, swaggering Rubens." This reaction, as might have been expected, has not as



DETAIL OF STATUE "PHYSICAL ENERGY"

BY G. I. WATTS, R.A.



SCULPTURE "PHYSICAL ENERGY"

BY G. F. WATTS, R.A.

yet penetrated into official quarters. Thus Sir E. J. Poynter, in his address to the students of the Royal Academy, felt called upon to warn his listeners against a dexterous display in brushwork, and it was humorous to contrast his admonition with the laboured and feeble brushwork encouraged in the Academy schools. The President would have employed his time to better purpose had he told the students that most of them had yet to learn the rudiments of painting, and that a serious lack of strength had given an effeminate character to much of their drawing.

There were some promising studies, however, among the students' prize-work in painting. The chief success was won by Mr. Fred. Appleyard, who came out first in several competitions, winning the Turner gold medal, a prize of £40 for a lunette of *Spring chasing away Winter*, and other honours besides. This versatile young artist gained one of the first prizes offered by THE STUDIO, and it will be interesting to follow his career. He has imagination, colour, acuteness of observation, and

a fine sense of decorative form and balance; his technique is sometimes over-refined, but this weakness will soon pass away under the influence of decorative painting. The subject chosen for the historical picture was Ladas, winner of the long foot-race at Olympia, falling dead as he goes to receive the crown of victory. It is a difficult subject, and no competitor can be satisfied with his efforts to make it impressive on canvas. The winner of the gold medal, Mr. F. M. Bennett, is too theatrical, but his picture is direct in workmanship, and sudden death is well suggested in the figure of Ladas. From this subject we turn to the one which tested the value of the teaching in architecture. It was a school for 200 boys, and some very good drawings were carefully studied by the judges before the gold medal was finally awarded to Mr. Charles Hide, together with a travelling studentship of £200.

Two months ago, when speaking of the Royal Society of British Artists, attention was drawn here to a good picture by Mr. Cayley Robinson, called

A Winter's Evening. We now give two illustrations of this work. The artist, as will be seen at a glance, has been influenced by our modern Pre-Raphaelites, and we cannot choose but hope that he will soon have sufficient confidence in his own talents to be entirely original in all his paintings. But we can say this and yet perceive that *A Winter's Evening* has many fine qualities. The colour is good throughout, there is a pleasant austerity in the composition, and the glow from the fire is admirably contrasted with the cold grey light of departing day. If the girls were not sadly self-conscious, if they were really dreaming in the radiant dusk, there would be little to invite criticism.

Artists are gregarious, and it is common knowledge that their work suffers when they rarely meet together for discussion. This general interchange of thought and criticism is often impossible in London, in some quarters of which a few artists find themselves separated by almost a day's journey

from the art centres of Chelsea, Kensington, and St. John's Wood. What are they to do? They can form themselves into a working brotherhood, and as a check upon their mutual admiration can invite criticism at public exhibitions of their own. One little group of young and clever artists, having its home in the neighbourhood of Camden Square, has already done this, calling itself the Guild of Art Craftsmen; and we give illustrations to show that its productions are varied and meritorious. The chimney-piece (p. 50), wrought somewhat too heavily in old oak, fumed and polished, was brought to a finish by nearly all the members of the guild. It is designed by Mr. G. M. Ellwood; the caps of the pilasters are carved by Mr. J. Osmond; the large panel, representing five knights on their way to a joust, is a fine piece of silver repoussé work by Mr. Onslow Whiting; while two circular copper panels, representing *The Fight* and *The Victor*, are by Mr. Garbe. It will be noticed here and there in the illustrations that the Guild of Art Craftsmen is sometimes so modern as



"A WINTER'S EVENING"

BY CAYLEY ROBINSON



STUDY FOR "A WINTER'S
EVENING." BY CAYLEY ROBINSON

to be commonplace, forgetting beauty in its desire to be original.

The banner designed by Mr. Selwyn Image (p. 51) is a diving trophy for girls; it will be competed for at the annual sports of the London Schools Swimming Association, and the winning school will hold it for a year. It measures seven feet by three, and Mr. Image was guided in his choice of materials by the fact that rich stuffs were unsuitable for his purpose, as the banner was destined to hang in a large whitewashed schoolroom always exposed to the sooty atmosphere of London. For this reason his design has been carried out in strong English linens, sewn down with silks in strong outline. The linen of the ground is greyish white; that of the fish, a lightish grey-blue, outlined with deeper grey-blue silk, and enriched with metallic discs which do not sparkle obtrusively. The water is bluey-green, and has waved lines worked in silk of the same colour but darker. The letters of the inscriptions, also of linen, are red, outlined with deeper red silk, while the rope design is of black and white thread, like the fringe and the cord round the banner's edges. The colours all harmonise, and the craftsmanship could not well be bettered. In fact, the Ladies' Work Society, under the guidance of Miss Symonds, has avoided the chief fault of modern embroideries—the fault, namely, of not keeping the whole treatment

perfectly flat, on one plane throughout. It is also encouraging to find so much skill and thought bestowed on a prize for school-children; and it is to be hoped that this good example will be followed by swimming associations in the provinces.

Mr. G. Muller is a rising Dutch artist whose work has recently been seen at the Holland Fine Art Gallery. His pictures of flowers, drawn sometimes in pastel and sometimes in body colour, are at once broad in treatment and delicate in *allure*. The example of his skill given on page 52 is characteristic and effective.

GLASGOW.—Schools of art are sometimes disparaged, and yet there can be no doubt that to their influence is in the largest degree due that growth in public taste which the last thirty years have seen. Their educative facilities have been eagerly sought by countless thousands of art workers, and without the aid afforded by such institutions great workers and leaders would have laboured in vain, for without a cultured public trained to appreciate and to purchase their efforts no lasting work would have been possible. The system supposed to prevail in schools of art may have had its origin in a State decision, and its machinery even now be controlled by a State department; yet, even if this



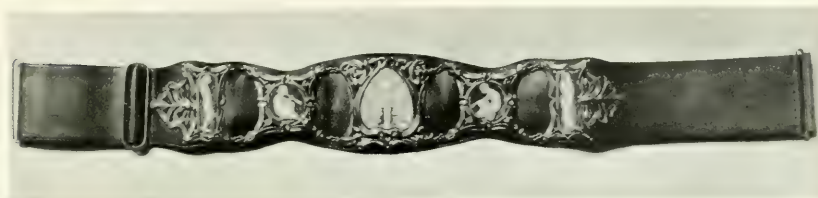
PENDANTS, SWIVEL-HINGES, ELECTRIC BELL PUSHES, ETC.

BY ONSLOW WHITING



CLOTH FOR ROSARY ALTAR

BY W. H. COWLES-HAW



LEATHER AND IVORY BELT

BY E. GARRI



FURNITURE

BY G. M. FLETCHER



CHIMNEY-PIECE, DESIGNED BY
G. M. ELLWOOD, EXECUTED BY
THE GUILD OF ART CRAFTSMEN

(See London Studio Talk)

be so, its influence cannot be for evil if Continental nations desire to introduce the same into their economy, and look with envy upon the results that have been attained. But, happily, the system is confined entirely to financial aid, and schools of art are left to work out their own salvation, allied to local needs, and are given every liberty to meet civic or municipal requirements. Foremost among schools whose aim is to conform to the wants of a locality and to answer to national and civic aspirations is the Glasgow School of Art. Glasgow comes before the art world coupled with the name of a school of painters whose works have a reputation both at home and abroad, and to the Glasgow School of Art is due the inception and education

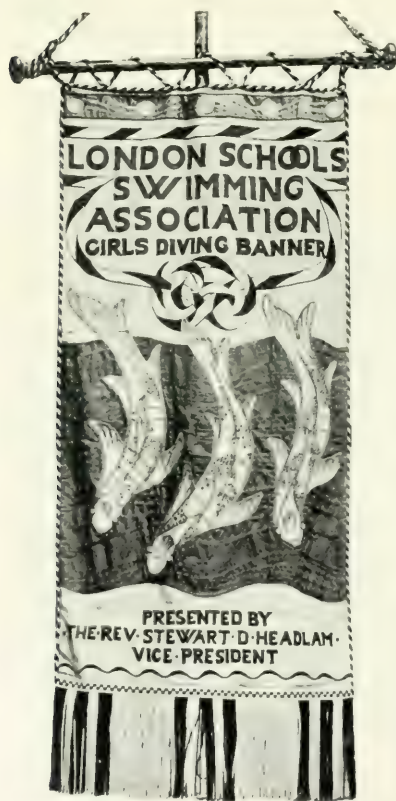
of a school of native decorative artists whose work bids fair to rival the fame of the Glasgow School of Painters.

As a centre of art instruction, the Glasgow School of Art occupies among the Art Schools of the present day a place which is in some ways unique. Judged by the results of the National Competition that yearly takes place among the Schools of Art of the United Kingdom it stands first, but there is also another side. It is not only a school but also a workshop, where the students are brought directly under the influence of efficient craftsmen, and where the studies of the whole school are directed by one who is himself an artist. The originality and strength of his personality, and the freshness and vigour in his manner of regarding artistic questions, become strongly conducive to originality in the students who pass through the school. His unwillingness to tolerate anything merely conventional or common-place, and his encouragement of original effort are most important factors in forming the taste and settling the convictions of his pupils.

It might prove interesting to give in a few words the personal experience of one of the successful students of the school. Here they are:—"I went to the School of Art," writes the narrator, "thinking that there, if anywhere, would be earnest workers—workers not there merely to pass the time, but to work in the sweat of their brow for daily bread for body and soul. And this indeed I found it. 'All hope abandon ye who enter here' should have been written over the entrance. All hope of ever escaping the toils of enthrallment and enchantment of the place, and all hope of ever doing well enough that which was set for me to do. Hour after hour, day after day, I stood at my easel trying hard that my drawing should be perfect, even as these Greek gods and goddesses were perfect, or as those poor hard-worked sore limbs and muscles of living men and women were perfect. As I worked, however, I had 'flashes struck from midnights,' and 'fire flames noon-days kindle,' and also glimpses into the charmed circle of architecture, and the beautiful domestic arts that grew from and enriched it; in fact, every day I might have said with Robert Louis Stevenson:

"The world is so full of a number of things,
I'm I think, we could all be happy to know."

"I have said nothing the while of the vital force of the master who by wise encouragement did not



BANNER DESIGNED BY SELWYN IMAGE
EXECUTED BY THE LAMAR WORK SOCIETY
(See London Studio 147)



Still Life Study (1911)

STILL LIFE STUDY
BY GERHARD MULLER

quench the smoking flax, and by still wiser discouragement did not allow the child to run before it could creep. Eventually there came to me the new birth, a wonderful factor in the art life of every student, when everything is transmuted, and the transmuting power is in his own eyes—eyes that before were blind and saw not. It is as if the heavens open.”

¶ This expression of a personality, psychological as it may appear in its language, is a candid record of the effect of a real education, and it is a matter of little moment by what exact efforts this feeling has made itself manifest. For if the artist be discovered in the student, the deductive process must vary with every individuality presenting itself.

No method or medium by which art can express itself is neglected, only no specialisation of powers is permitted until the student has attained to a certain proficiency in general power. He must

learn to draw—whether by pencil, by brush, by clay is a matter of no moment, but draw he must—and throughout these preliminaries the student is considered as a unit needing a special regimen; even as a plant requires a certain soil, and a particular light and heat to develop its latent possibilities, because it differs in its growth from all other plants. But, once a certain power be attained, the student specialises his work, and as painter, sculptor, architect, or decorative artist devotes his energies to the aim he has in view. And as the artist works all the better while making his reputation if his coat be out at elbows, and his diet enough to keep a strong heart beating in a healthy body, so the Glasgow School of Art has hitherto not suffered from an over-abundance of this world's goods. It is not a municipal school, nor is its exchequer replenished from the rates. In company with all other Schools of Art it receives State aid, but unlike most large schools a fostering municipality does not minister to its wants, and its new building owes more to other sources of help than to civic enterprise.



GLASGOW SCHOOL OF ART: THE MUSEUM

FROM A PHOTOGRAPH

For many years the School occupied premises yearly rented to it by the Corporation. Inconvenient in almost every detail of its arrangement, the work of the School was carried on under most disadvantageous circumstances in over heated, badly ventilated rooms, ill adapted for their purpose. For some time the Governors had been sensible of a growing need for improved and extended accommodation, and an appeal to the public was made for funds to erect a new school. Principally owing to the indefatigable exertions of the Chairman, Mr. James Fleming, the Governors were successful in obtaining a sum sufficient to erect a building large enough for the present requirements of the School. Competitive plans were invited from several Glasgow architects, and the design by Messrs. John Honeyman and Keppie was selected. The building consists of three flats; the main elevation faces north, giving an ample and steady light to all the principal departments of the School. The plan is simple in arrangement and very compact. The principal entrance is placed in the centre of the building, and at one side of the entrance vestibule is the secretary's office, and a small shop for the sale of materials required in the School. Immediately opposite the entrance is the main staircase, in front of which a spacious and well-lighted corridor runs from end to end of the building.

In the basement are placed the modelling rooms, architectural department, technical workshops, and a lecture theatre, together with caretaker's accommodation, heating-chamber, packing and store rooms. All of these have access from the main corridor dividing the building, and the store-room communicates with the

other flats by means of a lift. The ornament rooms, still-life class-rooms, design room, library and lecture room are conveniently disposed on the main floor. The main staircase is flanked on either side by the male and female students' cloak-rooms. The half landing of the stairs gives access to an *entresol* containing luncheon-rooms for the students. On the first floor a good effect is obtained by the treatment of the space around the staircase. This is utilised as a large open hall, lighted from the roof, affording all the requirements for a museum, and leaving space available for exhibitions of students' works.

The headmaster's room, with private studio above, is placed in a central position on the first



GLASGOW SCHOOL OF ART; FIRST FLOOR CORRIDOR

FROM A PHOTOGRAPH



GLASGOW SCHOOL OF ART: THE ANTIQUL ROOM

FROM A PHOTOGRAPH



GLASGOW SCHOOL OF ART: ONE OF THE FINE ROOMS

FROM A PHOTOGRAPH

floor. This floor is occupied by the male and female life rooms, and the antique class-rooms. At the east end of the corridor is placed the board room, and over this are two studios for the use of the teachers. About two-thirds of the whole building is completed, and the present session was commenced in the new premises. The rooms, which more than fulfil the high expectations entertained of them, are large and very lofty, and lighted with special regard to the requirements of the various departments. The building is artificially lighted throughout by electricity, and the heating and ventilation arrangements are on the plenum system.

The building has been designed to meet the requirements of the school, and in no instance has a regard for appearance been allowed to interfere with these special requirements. Embellishments have been carefully concentrated, and gain in value from their juxtaposition to plain surfaces. The great windows to the north are a conspicuous feature in the elevations, and the projecting roof gives sufficient light and shade to emphasise the scale. All details have been carefully worked out, and the building possesses an unique character due in some measure to requirements and situation, but in the highest degree to the treatment of the subject by the architects.

It will be seen from the foregoing, that the new school will rank as one of the most complete and best equipped in the United Kingdom; no detail has been overlooked which might contribute in any way to the comfort and convenience of the students. Under the energetic control of Mr. Francis H.

Newbery, this flourishing school may be confidently expected to justify the hopes of its many friends.

BIRMINGHAM.—A "one man" exhibition of real interest is being held at Messrs. Graves and Co.'s Gallery at the present time. It consists of a number of landscape drawings in water-colour, together with a few oil-paintings, by Mr. Montague Smyth, R.B.A. The drawings, of which there are over seventy, represent scenes in Holland and East Anglia, the former predominating. Mr. Smyth, though originally intended for a military career, felt irresistibly drawn towards art as a profession, and for this purpose worked for a time under Professor Brown at the Westminster School, and



"A NOVEMBER DAY IN THE FENS"

FROM A WATER COLOUR
BY MONTAGUE SMYTH



"A GREY DAY"

FROM AN OIL PAINTING BY JOHN EVERETT MILLAIS

afterwards continued his studies on the continent. For the last nine or ten years he has been a constant exhibitor at the Royal Academy and other London exhibitions, and seven years ago was elected a member of the Royal Society of British Artists. His strongest feeling has always been towards the rendering of the romantic in landscape art, rather than the solely realistic aspect of the visible world, and that he has a real poetic insight into nature, and a subtle understanding of her most elusive and intimate effects, such as only a painter of imagination can realise, is apparent after an examination of his drawings.

There is no minute searching after faithful rendering of detail in any of them. He paints essentials only, but without sacrificing true form to colour. His work is not merely a series of meaningless splashes, such as seems to be the

chief aim of some of the water-colourists. As a painter of wind-blown skies he is broad, fresh, and vigorous; and all his atmospheric effects are admirably realised, boldly but truthfully painted. His colour is usually subdued in tone, but pure and very pleasant, and far more effective than the more garish tints one sees on some exhibition walls. He uses his blues with excellent results. In addition to this he manages to put into almost all his work the glamour of a vivid imagination, and he expresses himself in paint in a manner which strongly appeals to kindred spirits. We give two examples of his art: the first a water-colour drawing called *A Winter Day in the Dyke*, in which a number of white ducks are disporting themselves in a dyke, which is very fine in colour; and the other an oil-painting, *A Grey Day*, a woman in an old boat at the edge of a quiet pool in a wood—a simple theme, but set down with the brush of a poet.

LIVERPOOL. The twenty-ninth Autumn Exhibition, so recently closed, has proved not less attractive than its predecessors. A tale of nearly fifty-nine thousand admissions, in addition to the visits of twenty-six hundred season-ticket holders, bespeaks financial success from this source, while the artist community at least will appreciate the sale of 164 of the pictures, amounting in the aggregate to over £7,900.

The profits derived from the exhibitions mainly go to the purchase of pictures for the Permanent Collection at the Walker Art Gallery; those bought by the Corporation from this last exhibition are—No. 40, *The Morning Moon*, by J. W. North, A.R.A.; No. 177, *A Pageant of Childhood*, by T. C. Gotch; No. 350, *The Word*, by Edgar Bundy, R.I.; No. 777, *When Summer sweetly*

shines o'er Land and Sea, by John McDougal, R.C.A.; No. 799, *Summertime*, *Wargrave-on-Thames*, by John Parker, R.W.S.; and No. 1,022, *Oh! Mistress Mine, where are you Roaming?* by E. A. Abbey, R.A. The happy choice of these excellent works meets with the general approval of not only the artist fraternity, but also of the general public.

An announcement is made that the late Mr Hugh F. Hornby, merchant, of Liverpool, has bequeathed to this city his Art Library and Collection of Pictures, Engravings, &c., together with the munificent sum of £10,000 towards building or otherwise providing suitable rooms for their public exhibition.

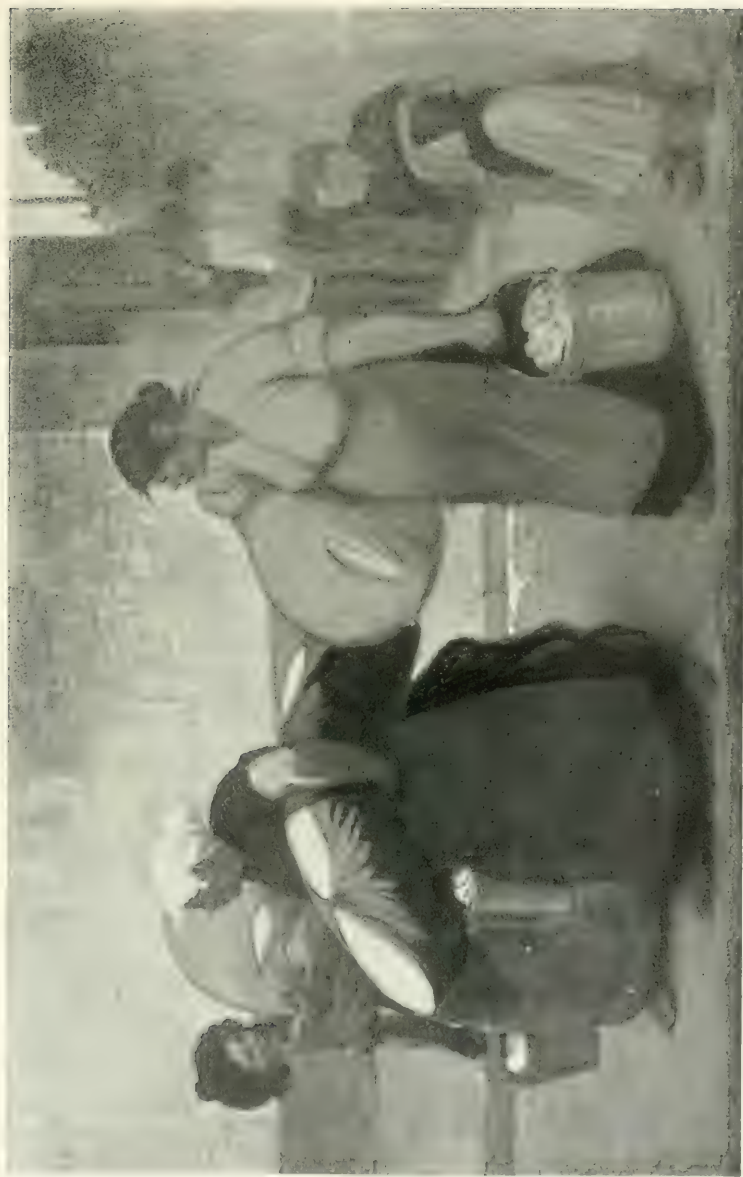
The happy result of holding periodic displays of the choice and valuable works upon the Decorative and Industrial Arts in the Public Library, for the special benefit of Art Students and Craftsmen, has been to largely increase the references to, and study of this admirable collection, reputed to be one of the finest in the Kingdom; and, from the success attending the previous occasions, the Chief Librarian, Mr. Peter Cowell, feels justified in promising an early repetition of the display. As the collection includes some of the costliest examples of both British and Foreign Applied Art production, the Library officials not unnaturally feel some considerable anxiety with regard to their careful handling upon these public occasions. For instance, it is not too much to ask ladies to be thoughtful enough to remove their black kid gloves before turning over the pages of the very choice books, and thus relieve much of the officials' anxiety for the welfare of the various objects.

H. B. B



"A CAFE CONCERT"

FROM AN OIL PAINTING BY STEINLEN



1871

"LES BLANCHISSEUSES" FROM
AN OIL PAINTING BY STEINLEN



"VILLIET COULE"

BY RENÉ JANSSENS

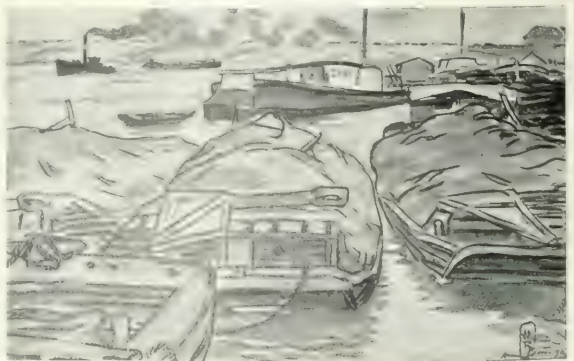
(See *Review of Studio-Talk*)

bourgs, the curious denizens of his beloved and well-known Montmartre, appeal to his brush just as they appeal to his pencil. When the public has an opportunity of seeing this collection everyone will have fresh cause to do homage to an artist of absolute sincerity—an artist of the highest rank.

Henri Rivière is devoting his attention to a new series of lithographs in colour, dealing with the aspects of Paris as he has already dealt so successfully with his twelve *Aspects de la Nature*, published by Eugène Verneau. Fresh from his open-air work in Brittany, the admirable artist may confidently be expected to treat his picturesque city subjects in such a way as to delight his numberless admirers. For the present it is impossible that any of these plates, which are being printed by M. Verneau, can be published; but in the meantime we now reproduce two of Rivière's water-colours, *Le quai Saint Bernard, Paris*, and *Bois à Landmélus*. They form part of a numerous series of delightful sketches from nature by this admirable artist, and are full of character and astonishing atmospheric effects.

PARIS.—Steinlen is preparing an exhibition of his works in oils. Hitherto his numerous posters and drawings and plates have prevented him from devoting himself thoroughly to what may be called "serious painting," wherein, however, his bold and honest vision is displayed in all its fulness. His *Blanchisseuses* and his *Au café-concert*, now reproduced, afford sufficient proof of this. The artist's technique as a painter is strong and lively, and above all thoroughly sincere. In these canvases we may see that he remains faithful to his favourite subjects: that

The "Société Internationale de Peinture et de Sculpture" held its 17th annual exhibition at Georges Petit's gallery. So far as the actual mem-



"BOIS À LANDMÉLUS"

FROM A WATER-COLOR BY HENRI RIVIÈRE



"BOIS À LANDMÉLUS"

FROM A WATER COLOUR BY HENRI RIVIÈRE

bers of the Society are concerned the most notable things displayed were several beautiful landscapes by M. Albert Gosselin and Mr. Douglas Robinson; others, also of great charm, by MM. Lorimer (who also sent some flower pieces), Alexandre Harrisson and Humphreys-Johnston, with two characteristic canvases by Mr. Chas. W. Bartlett, whose original talent is not unknown to readers of THE STUDIO, and a series of Norwegian landscapes from the brush of M. J. Grimelund, who once more gave proof of his great sincerity and of his keen devotion to his native soil.

As honorary members of the Society, MM. A. Besnard and Whistler were among the exhibitors. The first-named was represented by two portraits—*Portrait d'enfant* and *Portrait de Mlle. C*—and a landscape, called *Matin*, with the audacity of touch and the something of incoherence to which M. Besnard has for some time past accustomed us. Whistler sent five of his "harmonies," masterly things, all marked by the most exquisite fancy. His *Bleu et Or*, *La Plage*, *Or et Rose*, and *Le Balcon* have all the freshness, all the magical force that made the painter of Carlyle world-famous years ago.

M. Constantin Meunier was one of those invited to exhibit by the Society this year. He sent his *Cérès* and his *Mélancolie*, works displaying to the full the great gifts of the celebrated Belgian sculptor, with his lofty, dominating types, and his somewhat wild and cruel conception of the Beautiful.

G. M.

BRUSSELS. The series of winter *Salonnets* at the Cercle Artistique

began with a display of paintings by the young Brussels artists, H. Huklenbrok and the late H. Evenepoel. Both received their art training in Paris, in the studio of Gustave Moreau, where they would appear to have learnt nothing beyond the cultivation of rare tones and delicacy of



"COURT OF THE HOUSE"

OF THE HOUSE OF THE

OF THE HOUSE OF THE

execution; for their realistic interpretation of nature in no way suggests the highly formulated style of the great French realist, but rather reminds one of the manner of certain caricaturists or "characteristics" greatly in vogue in Paris at the moment. M. Evenepoel brought back from Algeria a number of studies—now charming in point of colour (as, for example, his little scene on the quay of Algiers), now full of amusing observation, such as his Arab market scenes and his negro dances. He also exhibited several remarkable portraits, and some curiously coloured etchings. In short, Mr. Evenepoel was a colourist of much power, and an expressive draughtsman, and his unexpected death is an undoubted loss to the Belgian school. M. Huklenbrok sent some studies of light effects from Holland, and a little portrait well and firmly drawn. Altogether the season at the Cercle may be said to have opened satisfactorily with this exhibition.

The Belgian Society of Water-Colourists (of

Brussels) worthily celebrated its fortieth anniversary by a very appropriate exhibition at the Musée de Bruxelles. The works were limited in number on this occasion, and the hanging was consequently much more satisfactory than usual. There was great variety of style—works by Eugène Smits, Uyterschaut, Marcette, and Stacquet mingling with those of the stylists or "intellectuels"—Meunier, X. Mellery, Fernand Khnopff, and Delaunoy; and variety is charming in a display of this sort. Among the foreign exhibits must be noted the excellent examples of C. W. Bartlett, G. La Touche, Skarbina, and Clara Montalba—the *Vue de Venise* by the last named being simply exquisite.

An exhibition of about 1,400 photographs, mostly "after" Italian frescoes of the fourteenth and fifteenth centuries, has been arranged at the Musée du Cinquantenaire by the manager, M. van Overloop. An annotated catalogue gives the visitor much interesting information concerning the exhibits.

The Brussels sculptor, J. Lambeaux, has now practically completed his gigantic marble bas-relief, which he calls *Les Passions Humaines ou le Calvaire de l'Humanité*. The work in its entirety cannot be criticised yet; but even now one cannot repress a feeling of admiration for the artist's immense and divers labours in this vast undertaking.

R. Janssens, the Brussels painter, has opened an exhibition of his latest productions in the quaint studio built for him by the architect Hankar. He shows us portraits of relatives and friends, church interiors, and particularly several interesting "bits" of that old Brussels which is disappearing little by little, as the transformation of the city proceeds. Here M. Janssens is at his best, for he excels in suggesting the special characteristics of those antique and placid buildings.

Collectors of posters will probably be glad to learn that a "Belgian Society of Affichophiles" has been started with the object of facilitating the exchange of artistic posters among amateurs. The Director of the Society is M. L. Defize,



WILHELM BAUER

WILHELM BAUER



"TÄUHELN IM WIND"

BY EUGEN BRACHT

of Liège, and the Treasurer and Secretary, M. H. Grell, of Antwerp. The official organ of the Society is styled the "Bulletin mensuel des Echangeistes réunis et de l'affiche artistique."

M. F. Motte, whose large picture (portrait of a family under the protection of St. George and St. Catherine) attracted much notice last year at the Libre Esthétique exhibition and at the Paris Salon, has been appointed Director and Professor of Painting at the Academy of Fine Arts at Mons. A painter of much talent, M. Motte is also a man of considerable force of character, and his influence may be expected to prove of great benefit to those who enjoy the advantage of his instruction and advice.

F. K.

DARMSTADT. The distinguishing character of German culture is revealed by its decentralisation. The defects and merits of our national spirit and our social life stand forth, and the fact becomes patent that not for centuries past has Germany possessed one great common metropolis which should determine the authentic fashion in matters of art and taste; but that each of the numerous princely courts has long constituted in itself a more or less important centre, where poets and scholars may find a sphere of activity and a ready-made public, and architects and artists full scope for their activity. Moreover, this state of affairs was in no material way changed after the political unification of the Fatherland. As capital of the empire Berlin has obtained a certain predominance which will continue to extend; but at the same time

the well-being of Germany is still being fostered in the "residences" that remain, the university towns, and the large provincial centres, where a busy and many-sided existence flourishes. And if this fact of decentralisation has been beneficial to architecture, to poetry, to the theatre, and to music, so has it had the best effect upon the graphic arts. Munich remains the chief school of German painting, while Berlin has developed into the chief art market, owing to its being made the core of the country's wealth. Other and smaller art centres there are, however, which in their day have played no small part in the general movement—Düsseldorf, for instance. Dresden, in the wake of Munich, is striving to take a leading place; the art-schools of Karlsruhe and Stuttgart are, in keen emulation, both striving to advance in the modern spirit; while in Hamburg there is interesting evidence of a popular art move-

ment going hand in hand with the development of a local art industry. Towns which have themselves no important art-schools, but nevertheless form centres of districts not devoid of artistic attractions, also offer to the native artist, whether he labour inside or outside his narrow Fatherland, opportunities for minute observation and powerful characterisation such as the modern movement seeks to encourage and to spread. Thus it is we have in Breslau, the capital of Silesia, a triennial exhibition by Silesian artists, and in the same way we find in Darmstadt, the capital of the Grand Duchy of Hesse, the "Free Union of Darmstadt Artists" arranging a "Hessian Art Exhibition," which is fully deserving the attention of foreign students, as forming a most interesting phase of German art-life.

The title "Hessian Exhibition" implies that all the artists contributing thereto are natives of the Grand Duchy; and it may well be a source of pride to the inhabitants of the little State to see how worthily they are represented, and how large is the number of excellent artists, many already famous, Hesse has produced. Of course, the number of artists actually working in Hesse itself is but small, for some there are who have found a second home in Berlin, while the large majority have taken up their abode in Munich. The most notable Hessian settled in the last-named city, Ludwig Loefftz, the Director of the Munich Academy, was unfortunately not represented at the Darmstadt Exhibition. However, another well-known artist of Hessian origin, Professor Eugen Bracht, of Berlin, contributed a large series of landscapes. These paintings have been produced during the last few years and reveal the fact that the artist who is doing admirable ser-



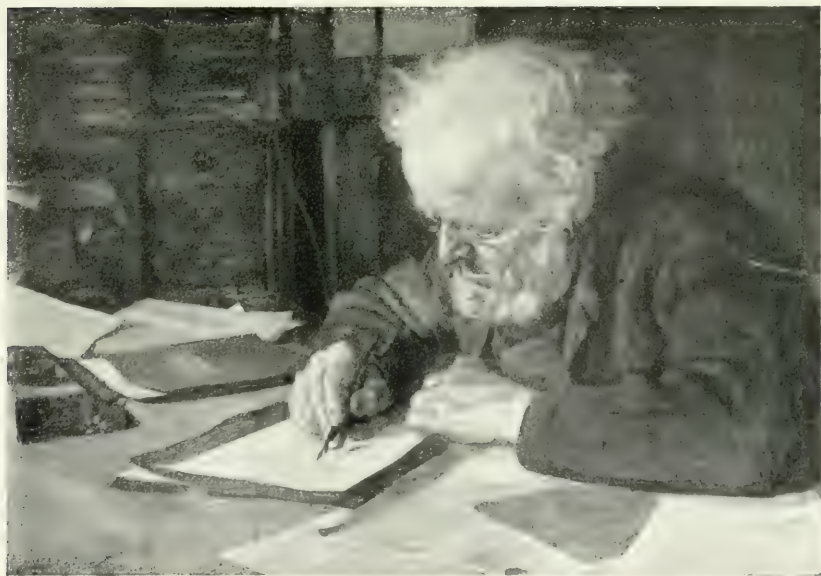
HESSIAN ARTISTS

BY ADOLF BEYER



“BEIM TANZ (HESISCHE BAUERN)”

BY CARL EBNITZER



“DER DORFSCHULZE”

BY RICHARD HOELSCHER

Studio-Talk

vice to others as a teacher in the Berlin Academy, is capable of producing fine, earnest work on his own account. His motives are quite simple, and he has developed them with much strength and feeling. They are spaciouly and clearly composed in bold masses of colour, strongly but happily contrasted. The brightness of a sunny winter's day, the gloom of a stormy evening, are depicted with equal effect; the desolate heath, with an express train rumbling past in the distance, is revealed to us as clearly as the glittering sheen of the waving birch-forest; the glare of noon-day as truly and as convincingly as the blue mists of early dawn, with the morning star shining in solitary beauty in all the wide expanse of heaven, and casting its beams in the waters of the little stream hard by. Although the Bracht pictures dominated the exhibition, it must not be imagined that they constituted the only good landscape work displayed. Let me,

for example, name Carl Kuestner, of Munich, with his *Thauwetter*, also W. Bader's water colour, O. H. Engel's *Meeresleuchten*, A. Wondra's beautiful night study, and P. Rippert's autumn scenes.

As Eugen Bracht was pre-eminent in landscape, so was Ludwig von Hofmann conspicuous in the department of figure-painting. His joyous fantasies are full of colour, instinct with the youthfulness and the beauty of the idyllic age. Ph. O. Schaefer, who exhibited a soulful picture, *Maerchen*, is another Hofmann, with certain differences.

A wholesome realism marked the work of Carl Bantzer, Professor of the Dresden Academy, who chiefly affects scenes of the work-a-day life of the peasants in Hesse. Other notable exhibitors, all excellent in their various ways, were Richard Hoelscher (figure studies), Otto H. Engel (landscape and genre), Edmund Harburger, one of the most popular artists on the staff of the world-renowned *Fliegende Blaetter* and a true humourist, and Adolf Beyer (portraits).

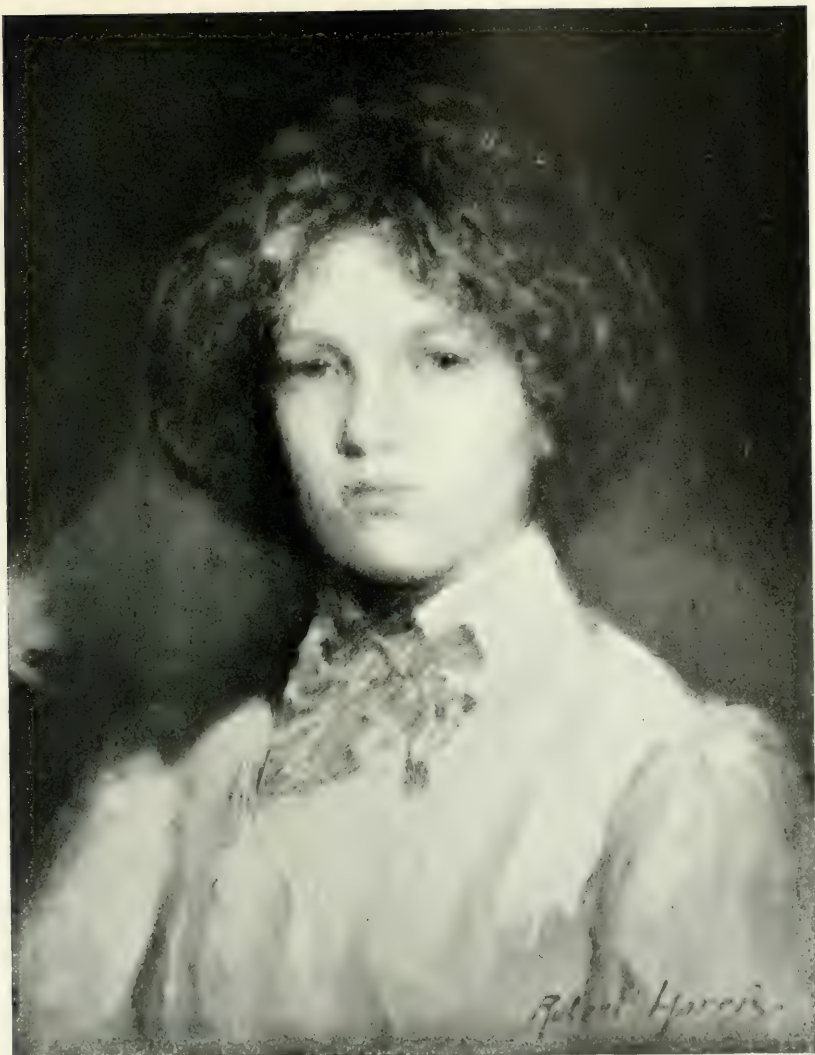
The plastic section was not very remarkable, but the large allegorical figure *Der Sieg*, by Ludwig Habich, is decidedly imposing and decorative, and the wood-carvings of the Munich sculptor, Georg Busch, are also worthy of mention. Most prominent among the etchers were Peter Halm and Otto Ubbelohde, both of Munich. As for the large and interesting applied art section it was not confined to local contributors, but was practically international.



"YOUNG CANADA" (See Canada Studio-Talk)

BY ROBERT HARRIS

The predominant and the most suggestive



(See Canada Studio Talk)

PORTRAIT STUDY BY
ROBERT HARRIS, P.R.C.A.



MRS. C. E. L. PORTEOUS AND
CHILDREN. BY ROBERT HARRIS

features of the Darmstadt Exhibition were its thoroughly modern character and the admirable manner in which it was arranged. Certain it is that only a few years ago such an exhibition, quite free from mere shop wares, would have been impossible, inconceivable even, in a small town, and, indeed, in many a larger one. The Darmstadt Exhibition afforded clear proof that the principles of the "Secession" have struck root and are flourishing far and wide. The material results of this most interesting little display may not be very great; but morally the effect must be good in every way, and the artists who contributed thereto may justly take pride in the fact.

G. K.

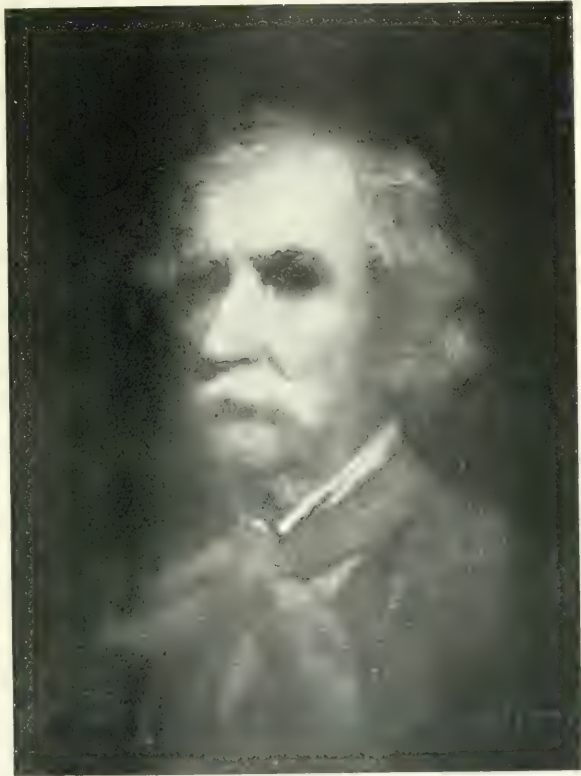
very considerably in breadth of treatment, sureness of execution, and especially in richness of colour, and every year distinct and meritorious progress is observable in his productions.

A long list of portraits of Canada's most prominent people, an important Government Commission, and a Mural Decoration for a church in Charlottetown are some of his achievements. In the group of *Mrs. C. E. L. Porteous and Children*, which gained such well-merited appreciation at the Royal Canadian Academy of 1899, Mr. Harris has, perhaps, succeeded in painting as excellent a group as has ever been produced in the Dominion.

J. G.

CANADA.—Robert Harris, R.C.A., came in childhood from his native Wales to Canada.

While yet a young man he sought instruction in the Slade School, under Legros, and in the Atelier Bonnat. Periodical visits to the Continent have afforded him opportunities of study in Italy, Rome, Florence, and nearly all the Continental Galleries of Belgium, Holland, Germany, Vienna, and Spain. He has been an exhibitor in Paris, at the British Royal Academy and other important Exhibitions; he holds a Medal from the International Exhibition of Chicago, and for several years he has been President of the Royal Canadian Academy. Mr. Harris, while acknowledging and availing himself of all the art progress of the past, insists emphatically on the hard, serious, personal experiment by which he considers a student can alone arrive at the sort of selection, method, and manner of expression peculiar to his individuality. In the past few years Mr. Harris's work has gained



PORTRAIT STUDY

R. ROBERT HARRIS

PRAGUE. In December of last year was held in Prague the first exhibition of the so-called "Jednota umělců výtvarných."

This association, the latest to be formed by artists of Czech nationality, had its origin in the long-felt need for an occasional exhibition of a collection of the work of all Czech artists whether resident at home or abroad. Only by such means can a just estimate be formed of Czech art as a whole, and the shows also afford the general public interested in the progress of art an opportunity of giving practical expression to their interest. The aim of the members of the newly-founded association is first and foremost to bring into prominence the marked individuality and character of Czech art, and to spread far and wide amongst every rank of society, from the highest to the lowest, a genuine appreciation of good work. As a matter of course, however, the encouragement of cosmopolitan art is quite outside the province of the Jednota Society. In addition to the main object of the association, already described, its members have very much at heart the preservation of the old-world character of their beloved city of Prague, and by word and deed they strive with all their might to achieve the task they have set themselves to perform. Readers of the *STUDIO* are already familiar with the names and work of three members of the Jednota—Hans Schwaiger, Luděk Marold, and Alphonse Mucha, the last of whom lives in Paris, who are all acknowledged masters. Moreover, the sculpture exhibited on various occasions in Germany and in Austria by the Prague professors of that branch of art, Myslbeck and J. Mauder have been spoken of by art critics in laudatory terms. Professors Hynais, Brožík, Aleš, Jenewein, Liska, Pirner, Fr. Ondrůšek, Slabý, and Marak take high rank amongst painters of Czech nationality, and we hope ere long to be able to give examples of their work as well as their names. In Austria, at St. Petersburg, and at Moscow, Czech artists gave proof in the summer of 1899, as well as in their own special show, of more recent date of what it is in them to do.

M. G.

GHENT.—The thirty-seventh exhibition organised by the Royal Society for the Encouragement of the Fine Arts was held here some little time ago, and its success was in all respects noteworthy. Thanks to the discrimination of the various committees, many different forms of art could be studied there side by side; and the pictures were most carefully and successfully hung.

Foreign painters, among whom the British held their own easily, were very well represented. Let me note at haphazard the drawings of Pennell, the engravings of Nicholson, and the varied works of Sauter, Gould, Lavery, R. Macaulay Stevenson, George Pirie, J. Da Costa, A. K. Brown, and Miss Bessie MacNicol. Fantin-Latour, Ménard, Cottet, La Touche, Pointelin, Alexander, Simon, Thaulow, Segantini, Mesdag, Henri Martin, also attracted much attention; and among the Belgian painters remarkable successes were won by Laermans, Claus, Struys, and Frédéric. As to our Belgian sculpture, its honour was safe in the strong hands of Meunier, Rombaux, Lambeaux, Samuel, the younger Van Bisbrock, and Je Lalaing.

For the rest, the exhibition attracted many visitors, among whom I would mention the King, and Monsieur Bénédite of the Musée du Luxembourg, who made many careful notes as he passed through the galleries. Last of all, it has been announced that the city of Ghent has purchased for the Communal Museum two of the works of art that were exhibited at our Salon here, a picture by Struys and a piece of sculpture by the young artist, Rombaux. This is how we encourage real talent. In Brussels too, thanks to the sound judgment of M. Verlant, Director of Fine Arts, the Government has bought for the Museum four drawings by Mertens and several good things by Marcette, Meyers, Segantini, Thaulow, Verhaeren, Claus, Cottet, Fantin-Latour, Ménard, Sauter, Paterson, and Lavery. R. V.

REVIEWS.

Gothic Architecture. By CHARLES H. MOORE. (London and New York: The Macmillan Company.) Price 18s. net.—In this interesting and particularly well-illustrated volume—the second edition (enlarged and to a considerable extent rewritten) of a work first published some ten years ago—Mr. C. H. Moore presents himself to us with further and fuller evidence in support of conclusions only too likely, as he himself says, to prove unwelcome to many English students of architecture. From his definition of the term Gothic Architecture there is little need to differ, nor, as a matter of fact, is it so new as he would seem to imagine. There have been other writers on the subject since Rickman, Whewell, Willis and Sharpe, whose somewhat antiquated views are cited by Mr. Moore as representative, and the superficial definition of Gothic work as that depending on the substitution

of a pointed for a semi-circular arch or a lintel, or as a method of architecture in which mouldings and ornamentation are treated in a certain way, is, of course, by now an exploded one. The characteristic differentiation of Gothic from the preceding and subsequent styles is essentially a structural one. The state of rest and passivity of the lintel and round-arch systems are exchanged for the activity of a method which called into play the vital and continuous force of thrust met by carefully adjusted counter-thrust. By this structural law, and by none other, can Gothic architecture be judged, and while agreeing to accept it, in common with Mr. Moore, as a standard of definition, it seems to provide us with the means of contesting the main thesis he has embodied—at the cost of much and careful study—in the present work.

It is a hard saying, and one only to be accepted on due proof shown, that "the English claim to any share in the original development of Gothic or to the consideration of the pointed architecture of the Island as properly Gothic at all, must be abandoned," and the "exclusive existence" of Gothic in France must needs be very cogently substantiated before we accept as fact a theory which, it seems to us, a larger and more generous treatment of the English evidence would end by rebutting. To duly apportion evidence, the case for the defence should surely receive as much consideration as that for the prosecution, and one story is only good till another has been told. The very excellent index to the present book (for which all credit is due to Miss Grace Reed) contains, for instance, fifty-one columns. Of these only half a dozen are devoted to English Gothic work mentioned in the text, and an impression is—perhaps unfairly to the author—created in the reader's mind that the few examples cited in support of his case were selected *ad hoc*, and that a fuller body of English evidence might quash the indictment. Mr. Moore's book is, all the same, highly interesting and suggestive; the engravings are models of architectural illustration; and, as we have said, the difficult work of indexing has been admirably and most helpfully performed.

The National Gallery. Edited by Sir E. J. Poynter, P.R.A. (London: Cassell & Co., Limited).—Our great national collection of pictures in Trafalgar Square is acknowledged by all critics to be of surpassing beauty and value. The important illustrated catalogue, two volumes of which have now been published by Messrs. Cassell & Co. is of exceptional interest, for, when completed, it will contain an illustration of every

picture in the gallery. The text is alphabetically arranged and follows that of the official catalogue, the descriptions being taken from the same source. The paintings have been carefully photographed and reproduced by means of excellent half-tone "process" blocks. Mr. Edwin Bale, who is responsible for this section of the work, may be congratulated on the care with which it has been carried out. The whole work is beautifully printed. The volumes are indispensable to every art library, and deserve a cordial reception by the general public. Upon the completion of the third and final volume we hope to refer again to this work.

The Education of Mr. Pipp. By C. DANA GIBSON. (New York: R. H. Russell; London: John Lane.) Price 20s.—Of the varied collections of drawings by the highly gifted American artist, C. Dana Gibson, which have appeared from time to time, this is, assuredly, one of the best. No doubt the interest with which we regard the illustrations is augmented by the fact that they are inter-related, and that the whole collection forms, as it were, a species of novel without words; but, beyond this, we find a growing maturity of expression in the drawings themselves. If only regarded as examples of line-work, they are full of distinction and go far to proclaim the artist one of the most powerful exponents in black and white of the present day. The volume is decidedly one of the most fascinating drawing-room books of the season.

Pottery and Porcelain. By FREDERICK LITCHFIELD. (London and New York: Truslove, Hanson & Comba, Ltd.) Price 15s. net.—As a general guide to collectors, this volume will be found most useful. The subject is a wide one, and in his effort to embrace it in its entirety the author has been compelled greatly to limit his remarks upon each class. Partly for this reason, doubtless, his references to the Oriental branches of the potter's art are meagre and inadequate. His remarks upon Japanese ceramics are strangely limited, and his allusions to Satsuma and the Corean influence most misleading. He omits altogether any account of the Damascus pottery, one of the most charming of Oriental wares. On the other hand, his description of English wares is sufficiently full to meet the requirements of many collectors, and the numerous illustrations with which the book abounds add greatly to its practical value.

Histoire de l'Art de la Céramique. By PIERRE NOLHAC. (Paris: Société d'Éditions Artistiques.)

To be issued in 16 parts. Price 280 f. We have received the two first parts of this important work, which promises to be one of quite remarkable value. It is strange that no complete history actually exists of the famous Chateau de Versailles, although, whether regarded historically or artistically, it is a subject of surpassing interest. The available documents relating to it are both voluminous and valuable; and judging from M. de Nolhac's opening pages it is evident that he is taking full advantage of the stores at his disposal. Old plans, drawings, and etchings of the gardens and chateau are being reproduced in so excellent a manner as to lead us confidently to anticipate that the completed work will be one of the most important events of the year in the art-publishing world. We hope to refer again to this undertaking at a later period.

The Floral Art of Japan. By J. CONDER, F.R.I.B.A. (Tokio: Kelly and Walsh. London: Sampson Low.) This is a second edition of the *Art of Floral Arrangement*, published some years ago by the author. It contains many additional illustrations, including some coloured prints by Ogota Gekko. Mr. Conder's name will be known to readers of THE STUDIO as the author of some excellent articles on the arrangement of flowers in Japan, which appeared some time ago in these pages. Mr. Conder is the authority upon the subject in Japan, and his volume, as a text-book on this fascinating art, has absolutely no rival. The chrono-xylographic plates which appear in the volume are admirable examples of the modern development in Japan of that delightful form of art expression.

A Handbook of Anatomy for Art Students. By ARTHUR THOMSON, M.A., M.B. (Oxford: The Clarendon Press.) Price 16s.—We welcome this new edition of a truly admirable work. It contains fourteen new plates, which succeed admirably in throwing further light on the relation of muscular action to surface form. All the illustrations having this aim are most useful, for each one of them has a good anatomical key, so that the eye can pass rapidly from the nude figure to the plate representing the same figure stripped of skin and flesh to the muscles. Some of the author's sitters were Oxford athletes, others were professional models; all are useful to the student, though their forms are rarely without some striking defect. The book, however, has one drawback—it is too expensive for most art students. Could not a cheaper edition be issued in monthly parts?

Anatomical Diagrams for the use of Art Students. Arranged with Analytical Notes and drawn out by JAMES M. DUNLOP, A.R.C.A. With Introductory Preface by JOHN CLELAND, M.D., LL.D., F.R.S., Professor of Anatomy in the University of Glasgow. (London: George Bell & Sons.)—This is another excellent handbook. It will benefit many besides art students. Every figure painter should have it in his studio, and the critic, too, will find it very helpful to him. As might have been expected, the introduction by Professor Cleland is a little masterpiece. The following passage from it should be a guide to all students: "The greatest masters—including notably Michelangelo, Leonardo da Vinci, and Raphael—have found that to give intelligence to their efforts at representations, and enable them to understand the indispensable relations of parts, it was necessary to call in the aid of dissection. For the eye—though often, even when well trained, at fault, especially when invention is brought into play—is yet subtle to detect instinctively the unsatisfactoriness of error."

The New Education Manual Training: Wood-work. By RICHARD WAKE. With two hundred and eighty-seven illustrations. (London: Chapman and Hall.) Price 10s.—This admirably prepared work is adapted to the requirements of the Board of Education. The system of training is inculcated with infinite care and knowledge; it takes us step by step, lesson by lesson, through an elaborate course of study which is methodical in all its parts; and the author is one of those born teachers who make us feel that it is their joy to do all the rough work for us. We learn from them because we cannot help it—because everything is made so simple and clear, and so attractive.

Light, Shade and Shadow. By JOHN SKEAPING. (London: George Newnes, Limited.) Price 3s. 6d.—The author explains in his preface that the aim of his book is "to give students an immediate acquaintance with the principles of light, shade, and shadow, by explanation, analysis, and illustration." He has done his work carefully, his illustrations are well reproduced, and his subject is one in which beginners should take serious interest. It is a pity that some of the examples of shading, such as the finished study of the egg-plant (p. 188), are lacking in strength and character.

The Tower of Dago. By MAIRUS JOKAI (Sands & Co.)—There is some idea and some style about *The Tower of Dago*, slight as it is. It does not escape being melodramatic, though the author aims a trifle higher. The plot is old enough

in idea, and in working out. A certain Russian captain, one Feodor Von Yngern, has been deprived of wife and liberty by a bad brother named Zeno. Regaining his liberty, he conceives the idea of becoming the chief of a band of wreckers. However, that is merely the machinery of the story, which has a certain psychological interest, and although it lacks depth, rises sufficiently above the commonplace to merit passing attention.

The Parson's Handbook. By the Rev. PERCY DEARMER. (Grant Richards.) 3s. 6d.—Religion and art, as Sir W. B. Richmond amongst many others would be prompt to remind us, have had a close historical connection, and, to a less extent, have it to-day. *The Parson's Handbook* is the latest attempt to show how the historic, and therefore æsthetic, side of religion in the Established Church shall be maintained. Mr. Dearmer has done his work well, although he has been forced to include a number of items which the ordinary person may be excused for thinking undeserving of special mention. Any parson who will use this book may, for aught we know, do illegal things; he will not do ugly ones. But why, in the name of sound thinking, does Mr. Dearmer declare that if the parson "preaches in his chasuble from the altar step he will probably offend the congregation and preach badly"?

Soldiers of the Queen. By HORACE WYNHAM. (London: Sands & Co.)—Mr. Wyndham writes from knowledge gained at first hand, and succeeds in throwing interesting and amusing light upon the joys and sorrows of the British soldier at work and at play. His pages teem with entertaining reflections and anecdotes, which will be read with particular interest at the present juncture.

Sour Grapes. By J. F. CORNISH. (London: Chatto & Windus.) Price 6s.—"The fathers have eaten a sour grape, and the children's teeth are set on edge" is the motto of Mr. Cornish's absorbing story, the remarkable plot of which is unfolded in a style at once vigorous and polished. The book, clothed in a cover of admirable and appropriate design, will be read with interest by all who can appreciate a good story well told.

The Year's Art, 1900. Compiled by A. C. R. CARTER. (London: H. Virtue & Co.) Price 3s. 6d.—The twenty-first annual issue of this always welcome and carefully edited publication contains no important new features, but well maintains its position as an indispensable vademecum for artists and art workers.

The cover of "Kitwyk Stories," illustrated on

page 53 of the Winter Number of *THE STUDIO* (1899-1900), was designed by Mr. George Wharton Edwards of New York, and not by Mrs. John Lane as stated.

Mr. Frederick H. Evans, of Bedford Park, London, is issuing a series of Cathedral Pictures, reproduced in photogravure, each copy of which is artistically mounted ready for framing. The first series consists of subjects from Lincoln and Ely Cathedrals. The prints are of exceptional merit, and form notable examples of the high degree of excellence to which the art of photography has now attained.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR THE COVER OF A NEW YEAR'S CARD OR CALENDAR.

(A XLIV.)

THE FIRST PRIZE (*Three guineas*) is awarded to *Bel* (Isobel B. Williamson, 18 Ivanhoe Road, Wimbledon).

THE SECOND PRIZE (*One guinea*) to *Curllew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

Honourable mention is given to *Celta* (Scott Calder); *Cheered Cheek* (Marie P. Webb); *Gareth* (Osmond M. Pittman); and *Malvolio* (Olive Allen).

ILLUSTRATION FOR "PARADISE LOST."

(B XLIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Christchurch, Hants).

THE SECOND PRIZE (*One guinea*) to *Faithful* (Christine D. Angus, Bideton, Birkenhead, Cheshire).

PHOTOGRAPHS FROM NATURE.

PICTURESQUE STREET VIEW.

(D XXVIII.)

THE FIRST PRIZE (*One guinea*) is awarded to *Leipzig* (Robert Prosscholdt, Bachstrasse 42, Leipzig).

THE SECOND PRIZE (*Half a guinea*) to *Catling* (Charles E. Wanless, 31 Westborough, Scarborough).

Honourable mention is given to the following:—*Aprilsejkr* (Niels Fischer); *Falcon* (Hugh Price); *Gambuk* (William J. Warren); *Memoa* (Henry C. Leat); *Rainbow* (Charles E. Wanless); *Sweet Pea* (Miss P. Rochussen); and *Telasquez* (Howard A. Wallis).

THE LAY FIGURE. IS CRITICISM USELESS?

"It's like my luck," grumbled the Journalist. "Whenever I find time for a debauch of serious reading, I come upon something which unfits me for the daily work I have to do. On this paper, for instance, there's a quotation from one of Goethe's letters to Schiller, and I'm a 'peppercorn and a brewer's horse' if it does not unsettle all my old views as to the value of criticism."

"I know the passage," said the Lay Figure. "It begins with the remarks that no sympathy, however valuable, can teach us anything, and that neither is any species of censure of any use."

"And it runs on thus," said the Journalist: "As long as a work does not exist no one can form any idea of the possibility of its existence, and, as soon as it does exist, praise and blame are in all cases subjective, and many, who cannot be denied to possess taste, will wish something added to or taken from it, whereby, possibly, the whole work would be destroyed; so that not even the actual negative value of the critic, which is perhaps always the most important, can be of any benefit to us."

"That seems reasonable," said the Man with a Clay Pipe. "Artists would certainly go mad if they tried to profit by the thousands of various expert criticisms passed upon their finished work."

The Philosopher laughed. "You all know, of course," said he, "that Turner and Ruskin soon arrived at Goethe's conclusion."

"Ruskin?" cried the Art Critic. "Nonsense!"

"It's true," replied the Philosopher. "Ruskin's comments on this point were written in 1862, and you will find them quoted in *Francis Turner Palgrave: His Journals and Memories of his Life*, a book published last year. You will do well to consider them side by side with the familiar dictum as to criticism being the vanity of the personal equation."

"What do you mean by that?" asked the Journalist.

"Simply this: that criticism is an infinitely varied result of man's inborn egotism and self-satisfaction. Throughout life we are moved by an irresistible wish to draw attention to ourselves by speaking of what we like and dislike; and the expression we give to this vanity is affected by our temperaments, characters, prejudices, and many other things. You will notice, for instance, that those who know much about the history of art are

very apt to believe that their knowledge has endowed them with a faultless good taste."

"To believe that," said the Lay Figure, "is to imply that such knowledge not only kills all prejudices, but frees its possessors from a very potent influence in all criticisms—namely, the spirit of the age. Was it not inevitable that Shakespeare's greatness should seem barbarous during the artificial times which followed the death of Ben Jonson?"

"And we may be sure," exclaimed the Journalist, "that the present revival of militancy in our national life will not be friendly to any artist of a piece with our Pre-Raphaelites, whose epicene and luxurious greatness marks a coddled epoch in our history. But this is not the main point. Is criticism really useful?"

"I think it should be," the Lay Figure answered.

"Good!" cried the Art Critic. "You believe, I suppose, that the province of the critic is to lay down rules for the guidance of the artist as well as for the instruction of the public?"

"Not so fast," said the Lay Figure. "Have you ever visited a painting class? If so, you must have noticed that no two students either express the same feeling or see precisely the same forms or precisely the same colours. How, then, are you to lay down rules for the æsthetic guidance of those who neither feel as you do nor see what you see? The notion that critics should be dictatorial pedagogues in all matters of æstheticism is sheer nonsense. They may be dogmatic when they ridicule eccentricities of taste, or when they correct bad drawing, wrong perspective, or any other fault in the grammar of Art; and, when speaking of our nation's art as a whole, they should fight for those qualities which time has proved to be the best in our national character."

"That's important," said the Man with a Clay Pipe; "but how should we deal with Art in its separate manifestations?"

"Surely," replied the Lay Figure, "we should remember that each true artist has his own æstheticism, and that we cannot understand it unless we identify ourselves with the artist's character and temperament, and put ourselves in visual possession of the conditions among which he lived or lives. This is what Mr. Ruskin did in his admirable defence of Rubens, teaching us to understand that in Rubens was quintessentialized the masterful virility for which his countrymen had long been especially famous. This form of criticism is impersonal, historical, and dramatic; and I find it useful."

THE LAY FIGURE





FONDACO DE' TURCHI, VENEZIA.

FROM STUDIES IN BOOK ARTS, 3

JOHN RUSKIN.

Gift of the University of Toronto

1771
1772
1773



"MONTE ROSA: SUNSET" FROM "MODERN PAINTERS" (George Allen)

BY JOHN RUSKIN

RUSKIN AS ARTIST AND ART CRITIC. BY E. T. COOK.

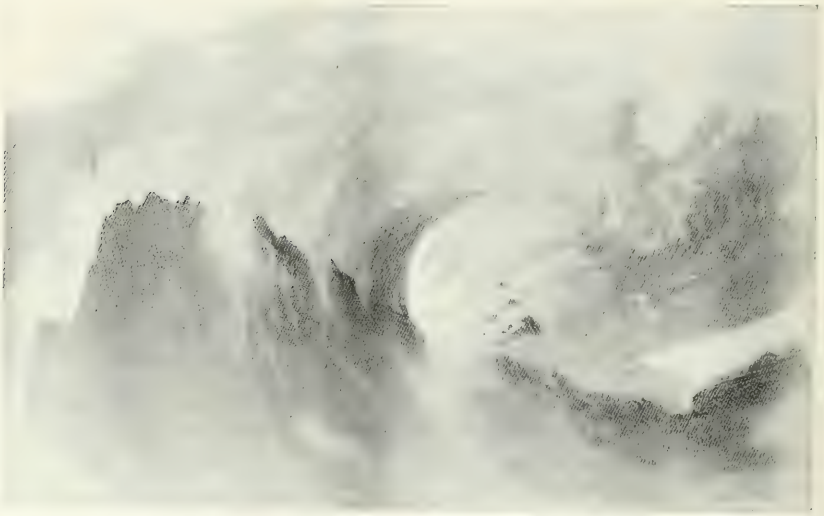
"WHAT greater sarcasm can Mr. Ruskin pass upon himself?" asked Mr. Whistler in "The Gentle Art of Making Enemies," "than that he preaches to young men what he cannot perform! Why, unsatisfied with his own conscious power, should he choose to become the type of incompetence by talking for forty years of what he has never done?" And to like purpose we read in the same author's "Ten o' Clock" that Ruskin was "learned in many matters, and of much experience in all, save his subject." Sir Edward Poynter, in his "Lectures on Art," "burns with indignation" at Ruskin's heresies about Michelangelo, and ascribes them to "his ignorance of the practical side of art." Sir Edward Poynter and Mr. Whistler, while belittling or denying the claims of Ruskin as an artist, proceed to praise very highly his genius as a writer. It is curious that a yet more violent critic of Ruskin than either of those just mentioned takes a precisely contrary view of the subject. In a slashing article, of the good old Keats-killing kind, which appeared in the "Edinburgh" a few years ago, the reviewer derides Ruskin's literary works, but extols his pictures. "In one respect only," he says, "we are prepared to give Mr. Ruskin nearly unqualified admiration, namely, in regard to his own artistic work as far as it has gone; with the exception of those unhappy illustrations to the 'Seven Lamps,' his own drawing, of architecture especially, is admirable. When two or three of his own landscapes were exhibited

some years ago in Bond Street along with his Turners, our impression at the time was that they were equal to most of the Turner drawings in that collection; at all events, his drawings of portions of St. Mark's, exhibited more recently at the Society of Water-Colours, were of the highest class, and such as indeed, of their kind, it would not be possible to surpass." One is reminded of the reviews of a certain illustrated book, from which it appeared, according to one critic, that it would have been tolerable without the illustrations, and according to another, tolerable without the letterpress. The real truth with regard to Ruskin is, I submit, that he was a writer of consummate genius, and also an artist of real, though restricted, talent.

My proposition with regard to Ruskin as an artist is not easy to prove, for Ruskin's original drawings are somewhat inaccessible. From his work, however, done for the engravers, and shown in "Modern Painters" and "Stones of Venice," and in occasional reproductions in colour included in some of Mr. George Allen's recent republications, a good idea may be formed of Ruskin's gifts as an artist. Ruskin, it should always be remembered, illustrated his own books, and the combination of literary genius and artistic skill which they display is probably unique. The examples from Turner given in "Modern Painters" were either etched by Ruskin himself from the originals or engraved from copies in which he had translated Turner's work out of colour into black and white. The plates "after" Raphael and other masters were similarly made from Ruskin's drawings of the original pictures. The other illustrations in his

books are for the most part engraved from original studies by himself. These landscape and architectural studies are often as elaborate and as poetical as the passages of written words which accompany them. Ruskin is probably the only man who has ever described the same scenes with so large a measure of success in the three methods of prose and verse and drawing. His prose is best; his drawing second; and his verse third. As an introduction to his skill as a draughtsman let us open the third volume of "Modern Painters"—in an early edition if possible, for something of the softness and delicacy of the plates is missing in all the later reprints—and look for a while at the frontispiece engraved from a drawing by Ruskin and called *Land, Lake and Cloud*. It is a scene on Como—full of grace and rich in suggestion; full also of detail, and yet conveying most successfully the impression of movement and of distance. Or turn, again, to the fourth and fifth volumes of "Modern Painters." Who has not been struck by the author-artist's delineation of leaves and tendrils, rocks and clouds? Exquisitely minute, they are, for the most, as they profess to be, simple records. But the minuteness of study which they display does not rob them of grace and poetry; nor when occasion offers, does the illustrator fail either in

strength or in breadth. Is there not strength of drawing in the *Strength of Old Pine* and breadth of effect in the Venetian study, *St. George of the Seaweed*? Similar remarks may be made of Ruskin's mountain drawings. The detailed studies of the Matterhorn and the Chamonix Aiguilles are admirable for their fidelity in suggesting the vital truths of mountain structure; but Ruskin could also seize the momentary effects of distant views and fix the impression on paper for ever. Two of his drawings engraved in "Modern Painters" are particularly successful in this respect. One is called *Sunset in the West*, and shows a brilliant sunset-sky above the black mass of a cathedral. Many a traveller across the plains of northern France must have noticed, even from the window of a railway carriage, how as some grand cathedral recedes into the distance, it gathers itself up in might and majesty until it fills the whole foreground of the picture, while above it and around, if the evening be propitious, "there flames and falls the rapture of the day." Ruskin's sketch was done at Beauvais; it is true in general effect of many another scene. The other drawing to which I have referred above, is of Monte Rosa. I do not know where it was done, nor does it matter. It may have been from Monte Generoso, or from some other coign of vantage in



"VENGA MEDUSA" FROM "MODERN PAINTERS" (George Allen)

BY JOHN RUSKIN

ROSELY CHAPPEL

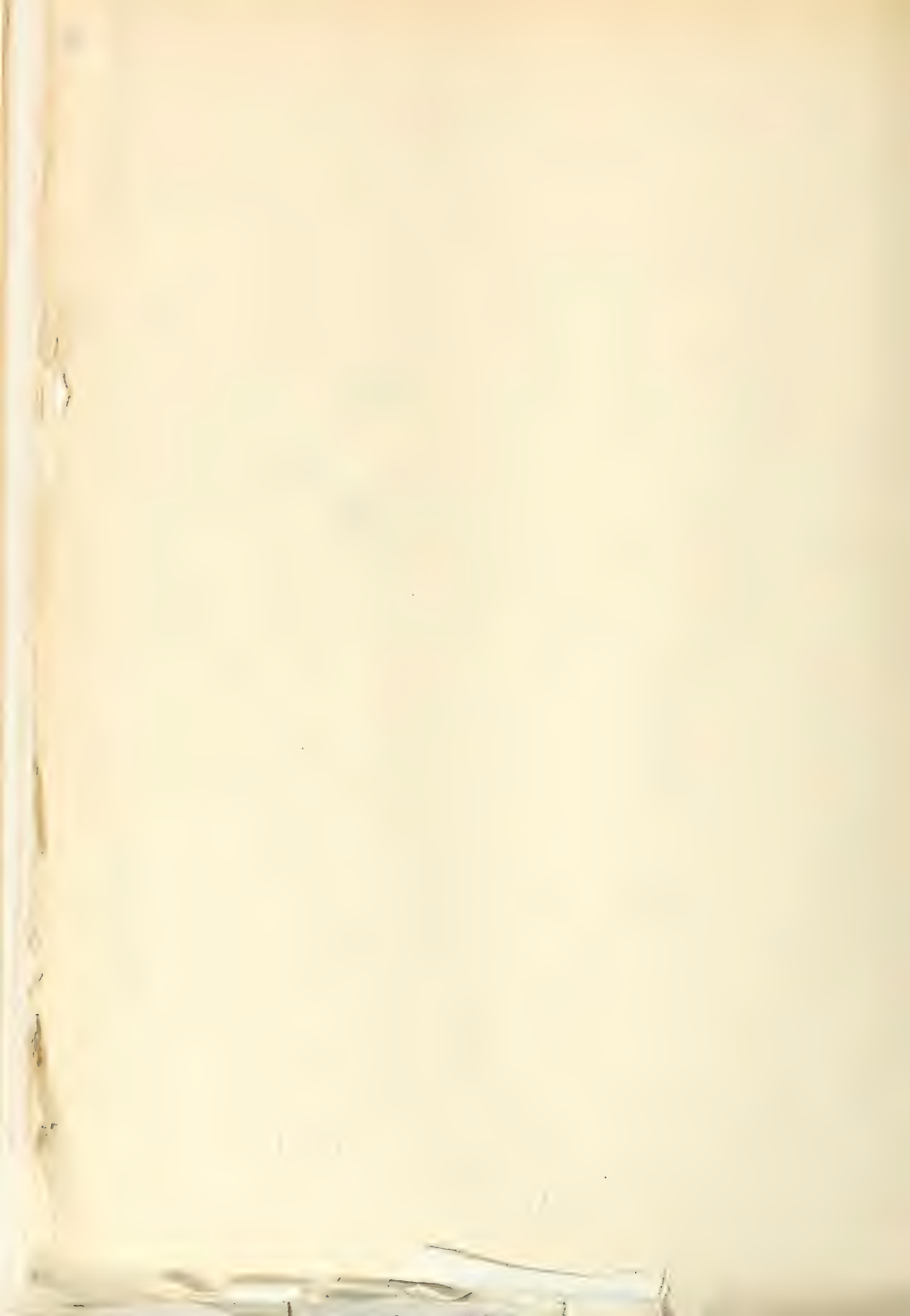
THE UNIVERSITY OF CHICAGO

CHICAGO, ILL.









the Lombard plain. The effect is true of any spot from which, as the sunset dies, the great walls of Monte Rosa may be seen standing out for one last moment distinct in their summit-towers from the world of clouds gathering around them. Everyone who loves the southern valleys of the Alps knows this beautiful effect, and thousands of others have become familiar with it from Ruskin's brilliant impression. The illustrations of architecture in the "Stones of Venice" and the "Examples of Venetian Architecture" are equally well known and equally successful. Half-way between landscape and architecture come the drawings in "Modern Painters" of Nuremberg and Rheinfelden. Here, again, we have faithful records—all the more valuable now because the scenes recorded have of late years, been sadly spoilt; but they are not mere records of facts in detail. The drawings are suggestive also of a general impression. Ruskin calls his sketch of the walls of Rheinfelden *Peace*, nor could any drawing more perfectly convey the idea. The purely architectural drawings engraved in "The Stones of Venice" and the mezzotints, on a larger scale, in the "Examples," are equally remarkable for their exquisite precision, their suggestiveness in treatment, and frequently for their breadth of effect. Ruskin, it is often said, was fortunate in his engravers. He certainly was—as he deserved to be, alike for his care and his liberality—but so also was Turner fortunate in *his*, and in each case the honours must be divided between the artist who worked for the engraver, and the engraver who interpreted the artist.

If anybody doubts whether Ruskin contributed his due share to the final result, a visit to the Ruskin Drawing School at Oxford, where a large number of "the master's" original studies are preserved, will speedily decide the matter. "If you can paint *one* leaf," he says in "Modern Painters," "you can paint the world." He laid no claim, as we shall see, to be able to paint the world, but at least he went through a laborious apprenticeship in the painting of leaves and feathers. There is a "Peacock's Feather" in the Oxford collection, wonderful for its patient drawing of every detail of form and every shadow of colour. A study of quartz is equally remarkable for the last degree of accuracy with which every vein and weather-stain is rendered. No matter what the subject, whether it be as lofty as the towers of Lucca, or as lowly as the mosses of the wayside, the same infinite patience is everywhere conspicuous in Ruskin's studies. Sometimes the

result is inartistic from excess of finish; he paints what he knows by microscopic examination to be there rather than what he sees. He breaks this artistic canon deliberately, because his object for the moment is not to produce a work of art, but to gain and illustrate a piece of knowledge. But in the best of the Oxford drawings breadth of general effect is successfully combined with wealth of local detail. It is impossible that some of the architectural drawings could be better done. *The Grand Canal, The Market-place at Abbeville*, and *The Church of S. Michele at Lucca*, may be cited as examples. In this kind of work Ruskin was equally successful with pure pencil and with pencil and wash. His water-colours are scantily represented at Oxford. They are better seen at Brantwood and in private collections, and are remarkable for their dainty and exquisite colour. He was an honorary member of the "Old" Water-colour Society, and occasionally exhibited there. But no opportunity has ever yet been afforded to the public of forming a judgment at first hand of Ruskin's artistic abilities. He never painted for money or worked for display. Presently there will be various proposals, I do not doubt, for memorials to Ruskin. One memorial should be an exhibition of his studies, sketches and drawings. This is a task which the Fine Art Society or the Burlington Fine Arts Club, or some similar body, might fitly undertake. It should be done before the collections at Brantwood are dispersed.

Such an exhibition, while displaying Ruskin's genius for taking pains, and considerable talent in accomplishment, would at the same time suggest his limitations as an artist. To begin with, he seldom attempted, and never successfully mastered, the use of oil-colours. It need not be said how great is this limitation. Ruskin himself would be the first to magnify it. "I make the positive statement to you," he said in one of his Oxford lectures, "that oil-painting is the art of arts; that it is sculpture, drawing, and music all in one, involving the technical dexterities of those three several arts—that is to say, the decision and strength of the stroke of the chisel;—the balanced distribution of appliance of that force necessary for graduation in light and shade;—and the passionate felicity of rightly multiplied actions, all unerring, which on an instrument produce right sound, and on canvas, living colour. There is no other human skill so great or so wonderful as the skill of fine oil-painting." To this skill Ruskin did not attain, though, as we shall see, he took infinity of pains in studying the skill of others. In the next place,

He was deficient in power of invention and design. "I can no more write a story," he says, in "*Præterita*," "than compose a picture." At one time, it may be interesting to state, Ruskin did undertake to design a painted window. The window in question is to be seen at the east end of Gilbert Scott's church at Camberwell, but as it stands it owes little to Ruskin's power of invention. He handed over the work to his friend Edmund Oldfield (afterwards of the British Museum), finding his own powers of design inadequate to the task. "I should have been more crushed," he says, "by this result had I not been already in the habit of feeling worsted in everything I tried of original work." He had, in fact, by this time arrived at the self-knowledge that his genius lay in the direction of interpretation, rather than of invention. Thirdly, Ruskin had no skill in the representation of the human form, and perhaps some lack of sympathy as a critic with those artists and schools who have made the beauty of that form, and especially of the nude form, their chief pre-occupation. In the last of Ruskin's Oxford lectures which I reported, he enlarged on "the superiority of landscape to

figure painting." Landscape art, he argued, was higher in aim and more difficult of attainment. "The painting of landscape," he said, "requires not only more industry, but far greater delicacy of bodily sense and faculty than average figure painting. Any common sign-painter can paint the landlord's likeness, and with a year or two's scraping of chalk at Kensington, any Cockney student can be got to draw effectively enough for public taste, a straddling gladiator or a curly-pated Adonis. But to give the slightest resemblance to, or notion of, such a piece of mountain, wild-wood, or falling stream as these, in this little leap of the Tees in Turner's drawing, needs an eagle's keenness of eye, fineness of finger like a trained violinist's, and patience and love like Griselda's or Lady Jane Grey's." This passage, like any other taken from Ruskin's voluminous works, must be correlated, in order to obtain a complete view of his standpoint, with others partly contradictory of it; for all truth, as he says, is many-sided. But my present point is only that Ruskin himself showed no skill in painting the human figure. I believe he sometimes roughed-in some figures in his landscapes, but he generally



"THE ROCK OF ARONA" FROM "MODERN PAINTERS" (*Cont. Arona*)

BY JOHN RUSKIN



Pharmakolopi, Mykonos, 1959
Painted by the artist

John Ruskin

took them out again; they were as bad as the worst of Turner's, which is saying a good deal. Yet Ruskin could copy the figure perfectly. His copy of Carpaccio's *St. George* in the Sheffield Museum may serve as an example: the vigorous action of the knight is admirably expressed. The industry shown by Ruskin throughout his life in copying and studying the works and the schools he described and criticised was prodigious. "No one has the least notion," he somewhere says, "of the quantity of manual labour I have to go through to discharge my duty as a teacher of art." "I've been two whole days at work," he writes at another time, "on a purple marsh orchis alone." In copying Veronese's *Queen of Sheba* at Turin it took him six weeks, he tells us, "to examine rightly two figures," and on one day he was "upwards of two hours vainly trying to render with perfect accuracy the curves of two leaves of the brocaded silk." Mr. Augustus Hare happened to be at Turin at the same time, and gives us an amusing account of the scene. "One day in the gallery," he says, "I asked Ruskin to give me some advice. He said, 'Watch me.' He then looked at the flounce in the dress of a maid of honour of the Queen of Sheba for five

minutes, and then he painted one thread; he looked for another five minutes, and then he painted another thread. At the rate at which he was working he might hope to paint the whole dress in ten years; but it was a lesson as to examining well what one drew before drawing it." An object-lesson also, we may add, of the care with which Ruskin examined well what he described before describing it. For this, after all, is the most that Ruskin claimed for himself as an artist—that he had studied enough to give some authority to his judgment as an art critic. "There are two general principles," he says, "to be kept in mind in examining the drawings of any writer on art: the first, that they ought at least to show such ordinary skill in draughtsmanship as to prove that the writer knows *what* the good qualities of drawing *are*; the second, that they are never to be expected to equal in either execution or conception the work of accomplished artists, for one simple reason, that in order to do anything thoroughly well the whole mind, and the whole available time, must be given to that single art." Bearing this limitation in mind, we may claim for Ruskin that he is the most literary of artists, the most artistic of critics.



"LIGHT IN THE WEST: BEAUVAIS" FROM "MODERN PAINTERS" (*Gen. II. ii*)

BY JOHN RUSKIN

John Ruskin

Ruskin's position and influence as an art critic are, it seems to me, subject at this time to two somewhat hostile influences. One is forgetfulness, the other is misunderstanding. Ruskin's principal work in art criticism was done fifty years ago, and it was done so completely that a new generation has forgotten it. The very depth and diffusion of his influence on the artistic world have blinded his later contemporaries to the extent of it. To enforce little known truths, to gain recognition for neglected masters, to breathe life into dead bores, Ruskin wrote with the exaggeration of emphasis. Now that his work has had its effect, the necessity

for the emphasis has passed away, and people fasten only on the fallacies in the exaggeration. Ruskin effected a revolution in British art by preaching the gospel of naturalism as against conventionalism, of sincerity and strenuousness as against triviality, of the Gothic revival as against classicalism. The positive and appreciative portion of what he said has now passed into common-place; and critics remember only the exaggerations which led Ruskin to under-rate the best Renaissance work, to preach sincerity of purpose as if it were an artistic substitute for skill of hand, to insist upon fidelity to Nature as if this excluded the function

of the imagination. As a matter of fact, Ruskin's books, *read in connection with each other*, do not sanction any of these fallacies. Wherever they appear to do so, it is due to what I have called the exaggeration of emphasis. A similar remark applies to Ruskin's criticism of particular masters. The great work of his life, in his own view of it, so far as the field of art criticism is concerned, was "first to discern, and then to teach, the excellence and supremacy of five great painters, despised and scarcely in any true sense of the word known until I spoke of them—Turner, Tintoret, Luini, Botticelli, and Carpaccio." Ruskin might have extended his list by the addition, perhaps, of Bellini among the ancients, and certainly of the Pre-Raphaelites among the moderns. The excellence of these masters has now become matter of common agreement among all competent judges. It is taken so much as a matter of course that modern critics of Ruskin fasten only on the exaggerated emphasis with which, in asserting the claims of one set of



"GNEISS ROCK: GLENFINLAS" FROM "STUDIES IN RUSKIN" (George Allen)
BY JOHN RUSKIN



"ST. MARK'S, SOUTHERN PORTICO"
BY JOHN RUSKIN, FROM "EXAMPLES
OF THE ARCHITECTURE OF VENICE"
(G. ALLEN)



"GRAND CANAL, VENICE" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)



"MARKET PLACE, ABBEVILLE" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)



"GLACIER DES BOSSENS, CHAMONIX" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)

John Ruskin

masters, he disparaged in part those of others. Ruskin was blind, it is said, to the merits of Claude. The truth is that he exaggerated Claude's defects in extolling Turner's merits; but he saw the merits of Claude also: "Claude effected a revolution in art; he set the sun in the sky. We will give him the credit of this with no drawbacks." Again, Sir Edward Poynter has devoted a passionate chapter to abusing Ruskin for his abuse of Michelangelo. In emphasising the genius of Tintoret, Ruskin certainly disparaged unduly that of Michelangelo. Yet, elsewhere, he redresses the balance. He especially commended to his readers Mr. Tyrwhitt's *Lectures on Art*. "These lectures," he says, "show throughout the most beautiful and just reverence for Michelangelo, and are of especial value in their account of him; while the lecture which I gave at Oxford is entirely devoted to examining the modes in which his genius itself failed, and perverted that of other men. But Michelangelo is great enough to make praise and blame alike necessary and alike inadequate." The forgetfulness of what Ruskin has really said is sometimes complete. I read the other day in an otherwise intelligent memoir that a generation which admired Velasquez had out-lived the art criticism of Ruskin. Not out-lived, but absorbed, and so forgotten; for it was Ruskin who, half-a-century ago, proclaimed the consummate excellence

of Velasquez—"the greatest artist of Spain," and "one of the great artists of the world," the master to all schools in his "consummate ease," the man who was "never wrong."

Some, then, deny Ruskin's authority as an art critic because they have forgotten it; others dispute it because they misunderstand. The principal of these misunderstandings relates to Ruskin's supposed doctrine of a rigid adhesion to the whole substance of external fact. This is founded on the famous passage of "Modern Painters" in which he bade young artists "go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning, and remember her instruction; rejecting nothing, selecting nothing, and scorning nothing." It is often supposed that this was Ruskin's last word on the principles of art—a strange supposition in the case of the prophet of Turner and Tintoret! But, in fact, the counsels cited above were expressly addressed to young artists. They inculcated a method of study, a means of mastery, not a philosophy of art. The passage is generally cited as if it stopped with "rejecting nothing and selecting nothing." But it does not. It immediately continues thus: "Then, when their memories are stored and their imaginations fed, and their hands firm, let them take up the scarlet and the gold,



"FRIBOURG, SWITZERLAND" FROM "STUDIES IN RUSKIN" (*Gleanings in Europe*)

BY JOHN RUSKIN

John Ruskin

give the reins to their fancy, and show us what their heads are made of. We will follow them then wherever they choose to lead; we will check at nothing; they are then our masters, and are fit to be so. They have placed themselves above our criticism, and we will listen to their words in all faith and humility; but not unless they themselves have bowed, in the same submission, to a higher Authority and Master." Ruskin's Gospel of Art is more comprehensive and more firmly set than those suppose who know it only by snippets. As against conventionalism he preaches naturalism. As against the realism of ugliness he preaches "typical" (or ideal) beauty. As against vague generalisation he preaches vital truth. As against scientific minuteness he preaches æsthetic truth. "Your business is to draw what you see, not what you know is there." As against lifeless copying, he preaches

individual impression. "All great art is praise"; it is the expression of a man's delight in the beauty of Nature. Individuality is the very soul of art. Ruskin's Gospel of Art can never grow out of date. Whenever art is conventional, or unindividual, or academic, or trivial, or careless, or ignoble, Ruskin's burning words will serve as a rebuke and a stimulus. Whenever art is pursued seriously, earnestly, and reverently, his passionate enthusiasm for the true, the beautiful and the good will be received as encouragement and reward. In Ruskin's creed art was no mere recreation—"not a mere amusement, a minister to morbid sensibilities, a tickler and fanner of the soul's sleep." It was the exercise of some of the highest activities of human nature towards the noblest of ends,—“to make Eternity (in Carlyle's words) look through Time; to render the Godlike visible.”



"ON THE REUSS, BELOW LUCERNE" FROM "THE POETRY OF ARCHITECTURE" (G. Allen)

BY JOHN RUSKIN

FIRST EXHIBITION OF THE WORKS OF THE "SOCIÉTÉ NOUVELLE DE PEINTRES ET DE SCULPTEURS"

PARIS: GALERIE GEORGES PETIT

MARCH, 1900



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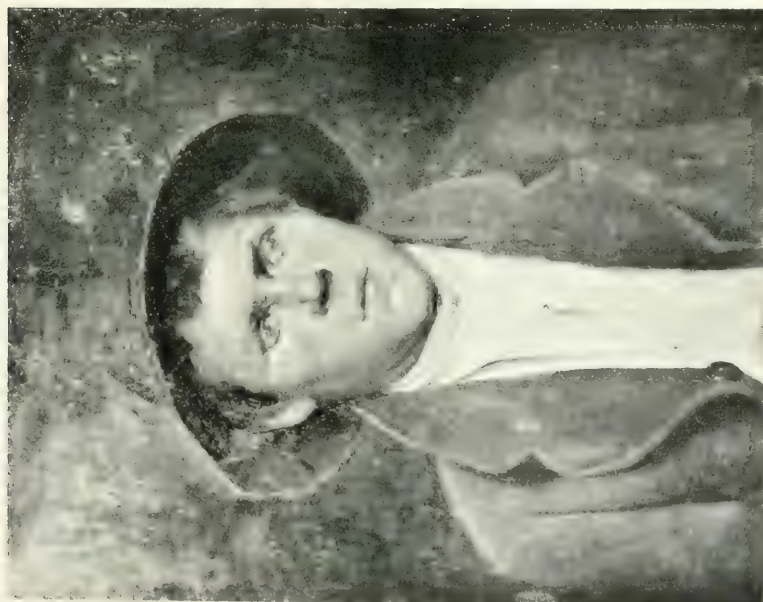
"FLOWERS"

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"PETITE CITÉ AU BORD DE L'EAU, FLANDRE"

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"L'ESTUAIRE"

BY RENÉ MÉNARD



"L'ORANGERIE : BRUGES"

BY J.E. SIDANER



"LA LOGE," FROM A PASTEL
BY E. AMAN-JEAN

STUDY OF TOURS FOR
"DAVID IN THE CAMP OF THE PHILISTINES"

BY

JOHN S. SARGENT, R.A.





John S. Sargent, R.A.

THE ART OF JOHN S. SARGENT,
R.A. PART II. BY A. L.
BALDRY.

ALTHOUGH it is as a portrait painter that people know Mr. Sargent best, he is certainly not to be regarded as an artist who limits himself solely to one method of practice. It is easy to understand why portraiture should have appealed to him as the most engrossing occupation for his artistic capacities, and as the particular direction in which he could satisfy best his inclinations towards technical assertion. In the representation of modern types of personality, in the treatment of present-day costume, and in the expression of the distinctive atmosphere that surrounds the life of our own times, he found a peculiar satisfaction for that instinct for close and detailed observation

which is the dominant attribute of his nature. The receptivity which has from the first distinguished him is of a kind that feeds upon its surroundings, and reflects the actuality of existing things rather than those mental abstractions that imply the working of a process of digestion in the artist's mind. To ruminate, and chew over and over again the material he gathered until it assumed a character quite unlike what it possessed when he first commenced operations upon it, has never been his habit; such deliberate transformations have at no time formed part of his scheme of practice. Nature as he sees it has always sufficed for him, and though he does not limit himself to the merely superficial view he does not set himself to pervert facts by mixing with them a host of incongruous conventions.

If a comparison is made between Velasquez and

Mr. Sargent, a good idea may be obtained of the extent to which the modern painter may profit by the example of the men who have gone before him. The closeness of the alliance that links together the old Spaniard and the new American cannot be disputed, and yet it has not led to a mere imitation in the nineteenth century of what was done in the fifteenth. Mr. Sargent is not less himself because he has been to Spain and has spent many adoring hours in the galleries of the Prado; and he has not sunk the preferences that come naturally from living associations in a futile effort to reconstruct habits of thought and practice, which were part of the existence of the dweller in another country and another age. But he has, all the same, picked out of a strongly personal art what there is in it of permanent value. He has studied it so closely, that the separation of its vital principles from its local and temporary attributes has been practicable, so thoughtfully that he has



A STUDY

BY J. S. SARGENT, R.A.

John S. Sargent, R.A.

been able to appreciate exactly when Velasquez spoke truths that will endure for ever, and when he was merely repeating the momentary gossip of the society in which he moved and worked.

To the man who is at work to-day, such an insight into the ways of a master who is an authority for all time, because when he lived he was a modern of the moderns, has a peculiarly illuminating influence. In the case of Mr. Sargent it has operated to save him from ever becoming a copyist. It has confirmed him, indeed, in the belief that by depending upon his

own intuition and his own choice of method he could most surely arrive at those artistic qualities that appealed to him as chiefly memorable in the great leaders of his profession. It has given him, as well, the courage to avoid the traditions of the schools, and to launch out into that wide sea where he must battle alone, and out of reach of any comforting support to which he could cling if the waves of opposition threatened to beat him down. He saw how others had dared to be independent, and he was fired by what he saw to prove himself no less able than they to keep afloat

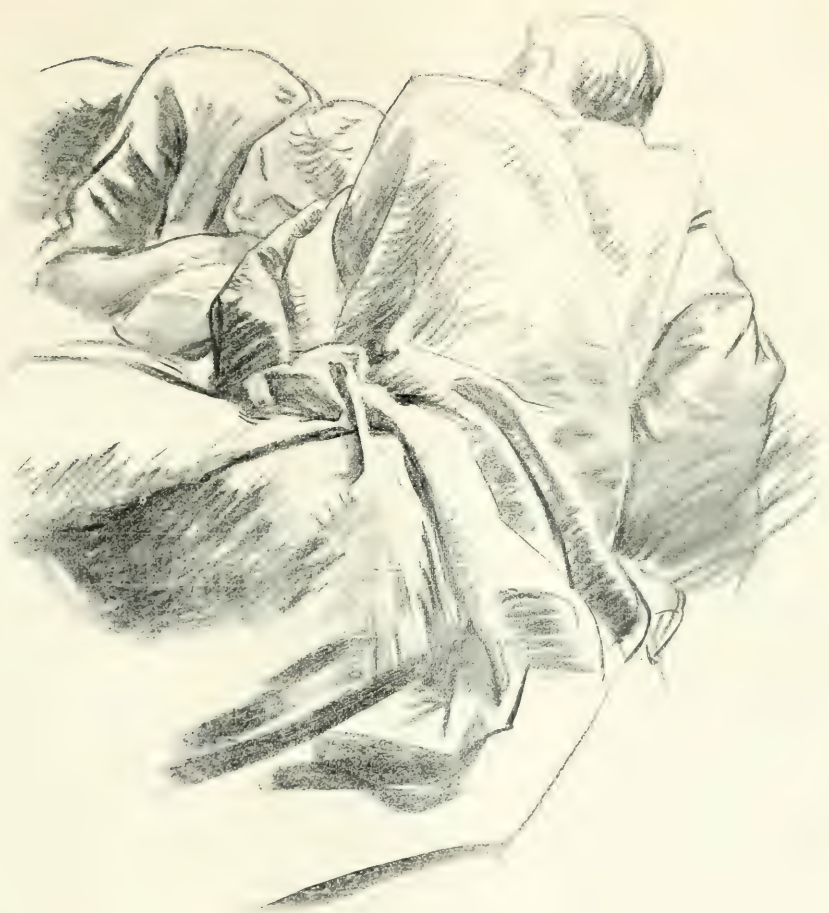
and steer in the direction he preferred. His ambition, however, was not a large and general one, too comprehensive to be workable. It was kept within proper limits by his knowledge of himself, which has been from the beginning of his career not less accurate than that which he has gained by studying other painters. With unusual discretion he has taken pains to understand the nature of his own personality, and to appreciate exactly the way in which he could apply to his own needs the suggestions that others gave him.

His preference for portrait painting unquestionably grew out of this. He realised that vivid actuality was a quality that he would gain with comparative ease, he felt the extent of his own sympathy with what was real and concrete, he knew that he was receptive to impressions made upon him by types of personality and markedly individual character; and he did not take long to decide that he could find in the modern man or



STUDY OF DRAPERY

BY J. S. SARGENT, R.A.



STUDY OF DRAPERY
BY J. S. SARGENT, R.A.



STUDY FOR "CARNATION, LILY, LILY,
ROSE" BY JOHN S. SARGENT, R.A.

woman more material for artistic expression than he could collect by borrowing second-hand impressions from the past. The more he trained his instinctive capacities, the more he convinced himself that he would be most at home in that class of pictorial realism which, if it is treated properly, makes the greatest demands upon the intelligence and selective power of the painter.

Yet he has not hesitated to make occasional divergences into other walks of art. At comparatively rare intervals his fancy has been allowed opportunities to show itself, or rather his observation has been exercised upon material of a less precise and definite character. Nature in the wider sense has occupied him rather than the isolated individuality of a particular person; and the more elusive truths of atmosphere and aerial colour have been used by him as pictorial motives.

The few things that he has accomplished in this direction have had a peculiar value, because they have stamped him as the possessor of what is a rare faculty in a realist, a poetic feeling for beauties of illumination. His *Carnation*, *Lily*, *Lily*, *Rose*, for instance, which was bought in 1887 by the Trustees of the Chantrey Fund, may well be taken as a typical example of the successful combination of fantastic design with supreme accuracy in the record of subtle facts. It is studied, balanced, and carefully thought out, but it is none the less spontaneous and original, an inspiration full of freshness and delicate beauty. The artist, in attempting it, showed that he had in him the imaginative perception, which finds food for thought in Nature's slightest suggestions, and in this expression of the subject he made quite evident the adaptability of his technical method.

This picture, indeed, claims a place to itself in

Mr. Sargent's record, not only on account of its own attractiveness, but also because it has a marked significance as a revelation of a side of his character that his portraits, by the very nature of the restrictions under which they are produced, cannot emphasise so brilliantly. His previous efforts in picture-painting had been surprising for the dash and vigour of their brush-work, amazing on account of the audacity with which he had grappled with problems of movement and with new ideas of arrangement, or interesting because they asserted the claim of a young man, a new recruit in the army of art workers, to a place among the best members of his profession. But *Carnation*, *Lily*, *Lily*, *Rose* pointed clearly to the development in his mind of that high sense of decoration which is an indispensable part of the equipment of every artist who aspires to real greatness. Through the



STUDY FOR "CARNATION, LILY, LILY, ROSE"

BY J. S. SARGENT, R.A.

fantasy and apparent irregularity of the composition the deep consideration of exact pattern is very strongly felt, and yet it is not obtrusive. No mechanical repetition or balancing of forms, no conventional distribution of the colour masses, no laborious acquiescence with what are mis-called the laws of decoration, can be criticised as harming the pictorial illusion by their over-accentuation of the artistic mechanism, and yet the more the picture is examined the more appreciable becomes the skill with which the painter has managed his work, and the taste with which he has perfected even the smallest details of his design.

The possession of this innate and instinctive

feeling for decorative contrivance accounts for the zeal with which Mr. Sargent has thrown himself into the work which is being carried on at the Boston Library. In the wonderful scheme of adornment devised for that building a group of prominent artists is concerned, and to him has been assigned a very important share in the undertaking. That he should have been chosen may seem strange to people who are accustomed to think of him only as a portrait-painter, and have never troubled to search beneath the surface of his art to see what manner of man he really is. But everyone who knows him well and realises what are the moving principles of his practice will

appreciate the excellence of the judgment that selected a thinker of such originality and a designer with so much invention to attempt a piece of work which gave him a real chance of distinguishing himself. The commission was, perhaps, something of an experiment, but there was little likelihood that the result of it would be anything but a success of a very striking and remarkable kind.

A success it most surely has been, even if it has not developed in the direction that must have been generally expected. From a painter of modern life, always keenly in touch with the characteristics of contemporary existence, the *Lunette*, and *Portion of Ceiling*, which appeared in the Academy Exhibition in 1894, came as a distinct surprise. This section of the Boston decoration was the first revelation of his intentions, with regard to the work he had in hand,



STUDY OF DRAPERY

BY J. S. SARGENT, R.A.



BIBLE ILLUSTRATION. BY
JOHN S. SARGENT, R.A.



"A JAVANESE DANCER" BY J. S. SARGENT, R.A.

that he had made public ; and it was, at first sight, so out of keeping with what was popularly supposed to be the Sargent tradition that the ordinary type of picture lover was breathless with amazement. Here was the vivid portraitist, the minute observer of living men, reverting to the archaïcisms of a style that was in vogue many centuries ago, and playing recklessly with the fantastic eccentricities of Byzantine art. But the more closely the design was examined the more excellent appeared to be the artist's sense of the fitness of things. He had been studying the

fundamental principles that made the Byzantines the greatest of decorators, just as he had mastered the essential elements by which the realism of Velasquez is distinguished above that of any other artist or school ; and his study had been so thorough that he was handling decorative devices in a spirit of freedom and originality almost as energetic as that which he showed in his oil paintings. He had brought his archaïcisms down to date, and had given them a fresh lease of existence, so that, with roots fixed firmly in the tomb of an art that died in bygone ages, they could blossom again among



"AN EGYPTIAN GIRL"

BY J. S. SARGENT, R.A.



"CARMENCITA" BY JOHN
S. SARGENT, R.A.

John S. Sargent, R.A.

fresh surroundings and in the atmosphere of a new world.

To quote other instances of the complex vitality that makes his whole connection with the artist's profession so much more worthy of analysis than that of other men would be easy enough. He has many new readings to give of old truths, because he has a faculty for looking at things in his own way, and trusts his own judgment to guide him in all his efforts to arrive at results which are worth the labour of production. His enthusiasm is always an appreciable quantity, always an influence that is powerful to guard him against relapse into commonplace methods and uninspired expression. Nothing that he ever does is wanting in appropriate thought, or lacks that rightness of intention which comes from a judicious estimate of the manner in which his craft should be applied. In his drawings, even where they record nothing more than a momentary impression, there is invariably a clear

intention helped out by every touch. His attention never seems to stray when he is at work, and nothing is allowed to divert him from his initial purpose into side issues or minor matters. Finish, in the sense of surface elaboration, does not appeal to him as worthy of the toil it involves, and does not commend itself as a necessary part of executive practice, but for completeness he strives with an absolute devotion that counts no effort as too exhausting.

A comparison of some of his slighter works will, perhaps, show more exactly than an examination of his pictures what it is that he understands by completeness. In one he has been concerned with the refinements of line and the subtleties of contour of a feminine profile, and he has studied these details with the most searching observation of every curve and modelling; in another he has dealt with an effect of light and shade, an arrangement of tone masses; but in neither has he attempted any filling up of

space or elaboration of accessories for the sake of making the final result attractive to the ordinary inexperienced observer. The study of a nude figure presents quite another aspect of his manner. It is closely handled, carried to the highest pitch of surface finish, and with all the little varieties of form, colour, and texture stated at their fullest value; but then it has been painted, as a kind of exercise in art gymnastics, to train hand and eye by a struggle with one of the most exacting feats that the artist can accomplish. In this case the problem was to overcome not one difficulty but many, to summarise the whole range of technical performance in a single canvas; and necessarily every part had to be finished with the greatest care. But this elaborate study and the slightest of the outline sketches owe their existence to exactly the same motive, and express just the same idea of æsthetic obligations. Each one is in its own way perfectly complete, and finished just as far as it need be.



STUDY IN OILS FOR "CARNATION, LILY, LILY, ROSE" BY J. S. SARGENT, R.A.



"CARNATION, LILY, LILY, ROSE!"
BY JOHN S. SARGENT, R.A.



BIBLE ILLUSTRATION: "DAVID
PLAYING BEFORE SAUL," BY
JOHN S. SARGENT, R.A.

(From our own Correspondents.)

About his actual methods of painting there is comparatively little to be said. He is not a mechanic who uses a scientific sequence of processes, and carries his pictures stage by stage to their final form. The underpaintings and preparations that many men employ as necessary aids to the building up of a pictorial composition play no part in his scheme of working, and he puts no dependence upon cartoons or sketches made to scale, in which the distribution of all the parts of his design is fixed before he begins upon the actual canvas. Slight drawings in black and white, or rough notes in colour, may occasionally precede an important undertaking; but generally the charcoal sketch upon his canvas serves as the first shaping of his intention. Over this comes a painting that is as expressive as it can be made, a straightforward statement of the facts before him that conceivably may be complete enough to need no further touches. But if it fails to satisfy him, another painting is superimposed, and this in its turn disappears beneath another until the time comes when he has arrived at a result that he can approve as truly representing his view. Each painting is made without reference to what is beneath it; he has, that is to say, no intention to use what he has already done to help in the evolution of the ultimate picture, and he does not scruple to destroy a previous day's work if it falls short of what he knows he can do.

It is this method that gives to his pictures their characteristic freshness, that aspect of having been set down in a few moments of happy inspiration, which has been from the first among the most notable qualities of his productions. Such a mode of practice is what might have been expected of him. He would not care to go through a slow evolution, during the stages of which he would be in danger of losing the vitality of handling and the frankness of assertion that above all he craves to retain. It is really inspiration under which he works, inspiration of the kind that is possible only to the man who, as he has done, has so stored his mind with accurate knowledge and understanding of art that he can be the severest critic of his own performance.

A. L. BALDREY.

LONDON.—We give two illustrations of landscapes by Mr. Theophile de Bock, long an intimate friend of the late J. Maris. De Bock was born in 1851 at the Hague, and he received his artistic education from Weissenbruch and Van Borselen. He has also studied a great deal in France, both at Fontainebleau and at Barbizon, and it has been his happy lot to win gold medals at Paris, Dresden, Munich, Barcelona, and Berlin. A fine exhibition of his work is now on view at the Holland Fine Art Gallery. It comprises some singularly good oil paintings and some bold drawings in conté crayon and water-colour. There is not an uninteresting work in the whole collection, and it is instructive to note, here and there, how



"BERKENLAAN"

BY THEOPHILE DE BOCK



LANDSCAPE

BY THIJS DE BOCK



"A PATH THROUGH TREES"

Royal Academy Students' Competition - Crook's Prize.

BY A. G. ACKERMANN

happily Mr. de Bock can make use of the traditions bequeathed to all the world by Rousseau, Corot, and Diaz. In other pictures the style is Dutch, and it will be noticed that Mr. de Bock is among the few artists who can paint a sky effectively.

No one can complain that the Academy, in filling up the last three vacancies among the Associates, has disregarded the claims of the younger men with progressive convictions. Two, at least, of the trio of prominent outsiders who have been called within the exclusive doors of Burlington House have for some time past ranked as leaders of new movements and representatives of that spirit of energetic advance which is the strongest attribute of the art of the day. Mr. Tuke is perhaps the best painter of the open-air school whom we have now with us. He is an admirable student of nature, a sound and

skilful executant, a true colourist, and takes a view of the world about him that is honestly original without ever lapsing into eccentricity. Mr. Alfred Drury has few rivals among the sculptors who have at the end of this century carried their branch of art practice from a condition of neglect and disrepute into one of real and active prosperity. He is a decorator with conspicuous gifts, and, though he has scored many a success with ideal efforts, he has made his influence most plainly felt in his practical advocacy of those applications of sculpture that mark its alliance with architecture. As a manipulator he is exceptionally able, with excellent taste and an acute sense of refinements of form. Mr. Belcher, the third Associate, is widely recognised as an architect who is not content merely to follow the beaten track, but unites sound knowledge of accepted authorities with a purely individual love of the picturesque. He has long been regarded as a likely candidate for academic honours.

So much has been written of Mr. Elgood's water-colour drawings of gardens that criticism cannot hope to say more that is both new and true about their exquisite colour light, and sweetness. When all the merits in a work of art are co-ordinated, united with sufficient subtlety, they appeal to us—not one by one, as isolated points of excellence, but altogether and symphoniously; and it is thus that Mr. Elgood's beautiful water-colours make their appeal, whereas in criticism their peculiar grace and charm can be alluded to only in epithets and phrases inadequately descriptive of separated merits. The most winning peculiarity of Mr. Elgood's art is its power to disarm all adverse criticism, proving, as it does, that a garden is indeed "the purest of human pleasures," and "the greatest refreshment of the spirits of man."



"THE DEATH OF IPHIGENIA"

BY FRANK M. BENNETT

Royal Academy Students' Competition: Gold Medal Painting

Mr. Oliver Baker belongs to a family which has long been known in the art world, and his designs show that he is well in touch with the æsthetic movement of to-day. The illustrations on pages 127, 128 and 129 represent a few examples of the strong and refined designs for silver which have recently been carried out by Messrs. Liberty. The proper treatment of the surfaces of metals, so well understood by the Japanese, finds but little general appreciation in England, so that Messrs. Liberty are to be congratulated upon their efforts to make it popular. Among the artists who are helping them, attention must be drawn to Mr. R. C. Silver, whose style possesses considerable dignity. The silver cup (p. 128) was carried out from a drawing which recently gained a prize in THE STUDIO.

It is pleasant to know that the Artists' War Fund has proved a success. The exhibition at the Guildhall contained many good things, the most noteworthy of all being those by Mr. Sargent, Mr. Swan, Mr. Waterhouse, Sir Laurence Alma-

Tadema, and Mr. Byam Shaw, whose picture of the knight riding between Death and Victory was, perhaps, the most impressive work in the gallery. It had faults, but the composition, viewed as a whole, was instinct with a noble and touching thoughtfulness.

On two occasions attention has been called here to the Royal Academy Students' Competition, and we give this month reproductions of the prize work in painting and design.

DUBLIN.—Since the season opened in November last, there has been a good deal of activity amongst artists and art lovers. The principal event, so far, has been the Exhibition of Arts and Crafts in the Royal University Buildings. The Arts and Crafts Society of Ireland, which was formed some five years ago on the initiative of the Earl of Mayo, with the object of raising the standard of Irish craftsmanship and design, held its first exhibition in 1895. The arrangement of



STUDY FOR "SPRING DRIVING OUT WINTER"

BY F. APPLEYARD



"SPRING DRIVING OUT WINTER"

BY F. APPLEBY

Royal Academy Students' Competition: Prize for Decoration.



"THE INCOMING TIDE"

BY F. APPLEBY

Royal Academy Students' Competition: Turner Gold Medal.



"THE TERRACE WALK, BALCASKIE"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.



"THE FOUNTAIN, BRAMHAM, YORKSHIRE"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.



"THE GREAT VASE, BLAMHEAM"

(See London Studio-Talk)

BY GEORGE S. LEWIS, R.I.



"RED CASTLE"

(See London Studio-Talk)

BY GEORGE S. LEWIS, R.I.



"THE PARTERRE, VILLA GARZONI, TUSCANY"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

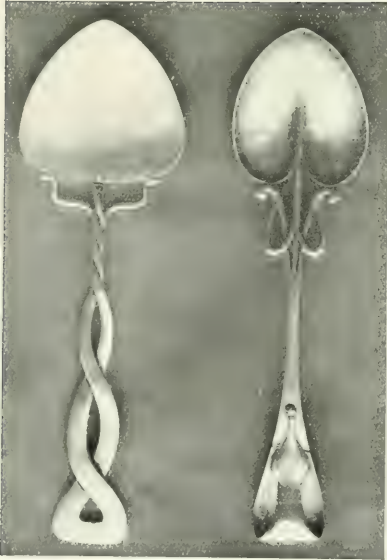


"THE SOUTH WALK, CRATHES"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

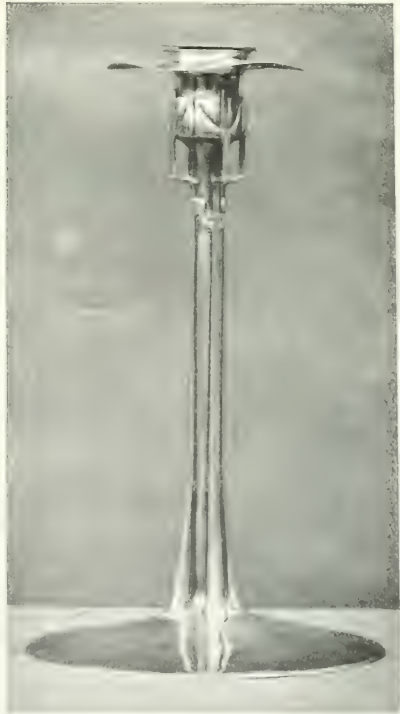
Studio-Talk



HAMMERED SILVER SPOONS BY OLIVER BAKER
(See *London Studio-Talk*)

too prone to follow well-known lines and time-worn conventions ; while in comparison with it the English work, in its anxiety to escape from conventionality of treatment and the demon of accepted type, appears almost crude in its simplicity. In the furniture section this contrast was perhaps the most apparent. The Irish craftsman is content if he can graft his modern shoot upon the goodly tree of Heppelwhite or Sheraton, and is well pleased if his marqueterie approaches theirs in its delicacy of execution. While the severe simplicity of plain oak or stained wood cupboards would seem to have little charm for his Celtic imagination, he has not yet found a method of expression that is at once in harmony with it and untrammelled by the conventions of the past.

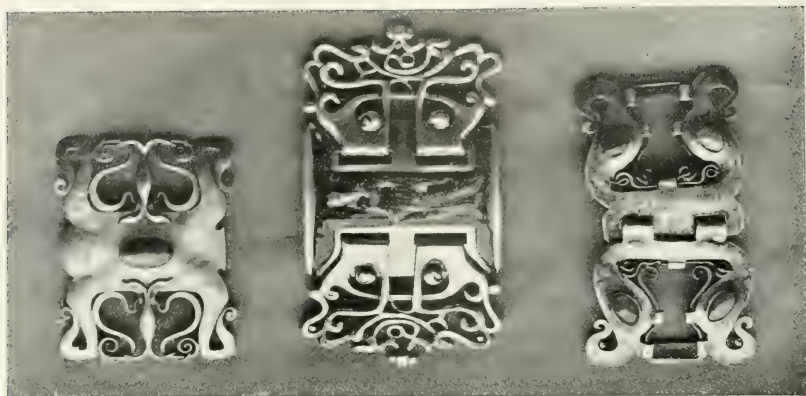
The truth is that the hour has not yet struck for the Irish artist, but for those who can sense the



SILVER CANDLESTICK BY R. C. SHAVER
(See *London Studio-Talk*)

the exhibits adopted on that occasion was followed in the case of the recent exhibition, which was divided into three sections. The first and most important of these was devoted to examples of contemporary Irish handicraft of original design ; the second to a retrospective collection of antique Irish silver, furniture and books ; and the third to a loan collection of contemporary English work lent and arranged by the English Arts and Crafts Association. Owing to the fact that this Society was at the time holding its own exhibition in London, the examples of English work at the recent Dublin Exhibition were hardly so interesting or so representative as they would otherwise have been. The Irish section, however, showed a considerable advance upon the first exhibition both in design and technical skill, and demonstrated the fact that the efforts of the Arts and Crafts Society to encourage the production of good work here have not been thrown away.

An interesting point about the Exhibition was the very definite note of contrast that was observable between the English and Irish contemporary exhibits. Irish craftsmanship, admirable as it undoubtedly is in many respects, is perhaps much



CLASPS

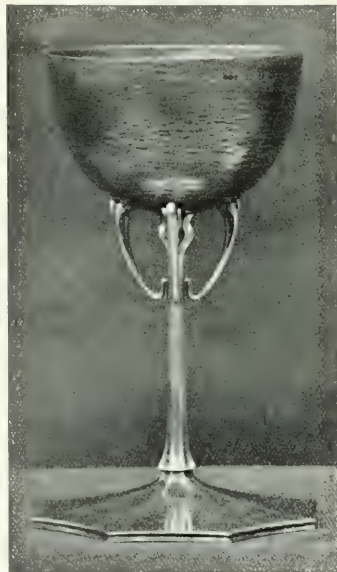
(See *London Studio-Talk*)

BY OLIVER BAKER

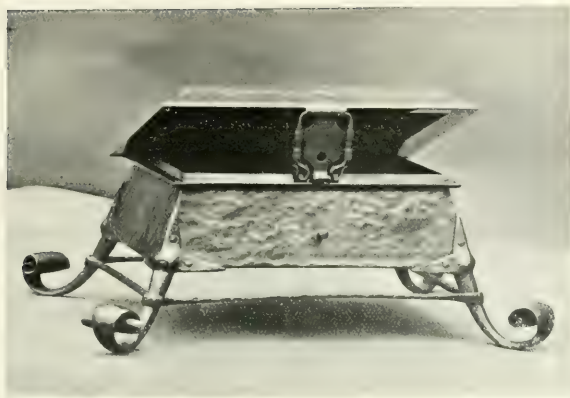
awakening of a nation there are not wanting signs of its approach. A special word of praise is due to the beautiful Irish woven carpets from Killybegs, County Donegal, which, while they somewhat resemble Turkey carpets both in texture and design, have a distinctive quality of their own. The industry is quite a new one, and bids fair to become one of the most successful of those started recently in the congested districts of Ireland.

Amongst picture shows, that given annually by the Dublin Sketching Club is one of the most popular. This year the work exhibited was, on the whole, of a higher level of excellence than usual, and included some good examples of the work of W. P. French, a well known painter of Irish skies and bogs, who is about to take up his residence in London. Mr. R. T. Moynan—whose *Jo* was purchased by Lord Iveagh last year—Mr. Bingham MacGuinniss, and Mr. Johnstone Inglis—a young artist whose work received favourable notice at the last Royal Academy Exhibition—held a joint exhibition recently in Dublin; and Mr. Alexander Williams, R.H.A., gave an exhibition of Achill pictures which was very well attended. The success of the Art Loan Exhibition held in Dublin last May, at which there was shown a very fine collection of works by Whistler, Degas, Manet, Monet, Millet, Corot, Orchardson, Wilson Steer, Browne and other modern painters, has induced the committee to hold a second exhibition this year, and already Sir Walter Armstrong and others are engaged in collecting the pictures.

LIVERPOOL.—Signs of excellent progress in the students' work of the Liverpool School of Art were unmistakable at the annual distribution of prizes recently held. Under the Headmaster, Mr. Fredk. V



SILVER CUP (See *London Studio-Talk*) BY C. CARTER



CASKET

(See London Studio Talk)

BY OLIVER EAKER

Burridge. R.E., and his Assistants, some 500 students have attended the various courses during the year. From the beginning they are encouraged to develop their own ideas rather than to become mere copyists, and the result appears in the wide range of design applied to practical purposes, and in the increasing list of awards gained in the National Competition. In 1897 the work of this School received two awards, in 1898 eleven, and last year fourteen:

GOLD MEDAL.—For Design for the Frieze of a Hall: Wm. J. Medcalf.

SILVER MEDALS.—For Design for a Stencilled Frieze: Roberta Glasgow. For Painting of the Figure from Life: Wm. A. Martin. For Drawing of the Figure from Life: Chas. W. Sharpe.

BRONZE MEDALS.—For Design for a Stencilled Frieze: R. W. Bonsey. For Designs for a Nursery Frieze: Winifred Horton. For Designs for Book Illustrations: Alice Horton. For Design for a Hall Frieze: Wm. J. Medcalf.

BOOK PRIZES.—For Designs for Book-lining Papers: Hilda Drewson. For Monochrome Painting of Figures from the Antique: Jessie Gavin. For Design for a Stained-Wood Cabinet: Edwin B. Jolliffe. For Designs based on a Flowering Plant: Arthur E. Leuty. For Painting of the Figure from Life: Wm. A. Martin. For Time Sketches of Figures from Life: Wm. J. Medcalf.

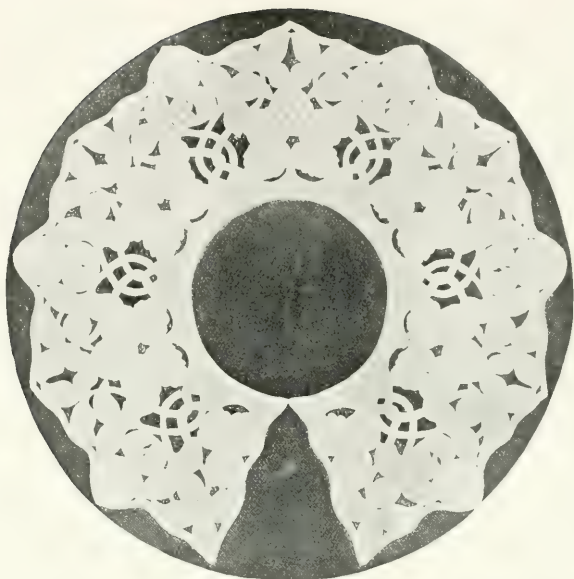
PRIZES FOR WORKS.—Thos. C. Balmer, May L. Cooksey, Geo. W. Fish, Katie Fisher, Conrad O. Looser, Annie McLeish,

Constance Read, Wm. J. Thornton.

Free Evening Studentship to Katie Fisher, Ernest Holloway, Gilbert Rogers, Mary G. Buckler.



PLAYING-CARD BOX IN GREEN LEATHER, GOLD TOOLING, AND BRASS BINDING
BY WINIFRED HORTON



COLLAR IN CUT LINEN AND EMBROIDERY

BY FLORENCE CARTWRIGHT

For proficiency during the year's work the City Council awarded a scholarship of £60 a-year to William A. Martin, and another, £30 a-year, together with free admission to day classes, to May L. G. Cooksey. Free studentships and £3 per annum (for one or two years) are awarded to Annie Entwisle, Conrad O. Looser, and Mabel Syson.

There is good evidence of high general average in the life studies, both in painting and in black and white, and the time sketches are very creditable. There is also much that is commendable in several of the poster designs, in the book illustrations, and in the decorated furniture.

The idea of directing students of the figure towards composition and painting for mural decoration has met with considerable success, particularly in the works of W. J. Medcalf and W. A. Martin. Both these promising young designers have previously been noticed in *THE STUDIO*.

The municipal support now accorded to this School appears quite inadequate to the growing influence of its work, and the extended range of its usefulness. On behalf of the directorate it is said, "they do not ask for assistance because they did not get on without it, but because they could do much better with it."



HANDKERCHIEF IN CUT LINEN AND EMBROIDERY BY FLORENCE CARTWRIGHT

PARIS.—In connection with this year's exhibition we are to have a Congress of Public Art, organised by the Municipal Council of Paris. Whatever the result may be, the idea is good and worthy of encourage-



ILLUSTRATION FOR "AS YOU LIKE IT"
BY MAY L. G. COOKSEY
(See *Liverpool Studio-Talk*)

ment. "To restore to art its former social unison, by applying it to the modern sentiment in all departments under public government; to treat artistically everything concerning the public life of to-day; to foster a spirit of emulation among artists, by indicating a practical outlet for their work"—such is, broadly, the programme of the City of Paris. The terms, although somewhat vague, are nevertheless excellent.

I am glad to see among the organisers of this Congress the names of MM. Marius Vachou, Charles Normand, Charles Lucas, André Hallays, and Eugène Muntz, the author of the beautiful book on Leonardo da Vinci.

G. M.



BROOCH IN SILVER AND ENAMEL BY KATE FISHER
(See *Liverpool Studio-Talk*)

MELBOURNE.—In November Mr. Fred MacCubbin held a private exhibition of his work in his studio at the National Gallery. Of his two most important works the preference might, perhaps, be given to a garden subject, with a figure of a woman in the foreground; which picture, by the way, is destined to settle in England, as it was purchased by some visitors from the old country.



CLOCK CASE IN TURNED WOOD AND GESSO
BY J. J. BOLLEA
(See *Liverpool Studio-Talk*)



GIRDLE IN GOLD AND ENAMEL

(See *Liverpool Studio-Talk*)

BY KATE FISHER



BRACELET IN GOLD AND ENAMEL

(See *Liverpool Studio-Talk*)

BY KATE FISHER



BRACELET IN SILVER AND ENAMEL

(See *Liverpool Studio-Talk*)

BY KATE FISHER

students, not necessarily Australian born, who have studied at the National Gallery for a certain number of years; and was this year won by an Edinburgh boy, whose parents settled in Victoria some few years ago. With the £150 per annum, which this scholarship brings the fortunate student whose picture wins the prize, a wide vista of possibilities opens out to a youth with gifts and a determination to bring those gifts to maturity.

Those of us who remember Mr. MacCubbin's charming Bush pictures, painted with such sincerity and true artistic feeling, wish that he would give us some of the old subjects in his old manner. His *Down on his Luck*, and a *Bush Funeral* awoke a response in the heart of everyone who saw them; and one cannot help hoping that in the near future Mr. MacCubbin will have some other such story to tell us, and that it will be told with the same simplicity as those old favourites, which, by reason of their truth, will always hold their place in the national art of this country.

The judges of the work sent in for competition (which work, by the way, included specimens of all the various branches of drawing and painting throughout the National Gallery Schools) were Messrs. Loureiro, John Longstaff and Walter Withers. There were eight pictures sent in to be judged for the scholarship, three of which

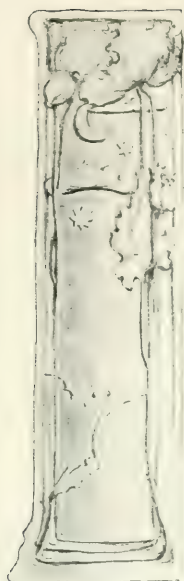
The great triennial event, viz., the awarding of the Victorian Travelling Scholarship, took place shortly before Christmas. This scholarship, tenable for three years, is, of course, the goal of all aspiring students of the Melbourne National Gallery. It is open to all



GIRDLE IN GOLD AND ENAMEL

(See *Liverpool Studio-Talk*)

BY KATE FISHER



DESIGN FOR A REPOUSSE CLOCK CASE WITH ENAMELLED DOOR PANEL

(See *Liverpool Studio-Talk*)

BY MINNIE M. LEISH

were by girl students. The scholarship was awarded to D. M. Meldrum, who will shortly set sail for the old world with the best wishes of all his fellow students to accompany him.

for peace on earth and goodwill towards all men when, instead of sending contingents of soldiers to the seat of war, we shall be enabled to send whole

The subject of the competitive composition was *Welcome News*, and Mr. Meldrum's picture stood out from the others in its gracefulness of line, and because of that evidence of inward vision which alone foretells the possibilities within a man.

The mother country keeps in close touch with her Australian Colonies by various means, through commerce, sport, war and art, and it will argue well



OAK CHEST WITH GESSO DECORATION

(See *Liverpool Studio-Talk*)

BY E. POTTER

battalions of youthful painters to study the peaceful arts. To show that this is not an unlikely state of affairs to predict for the future one has only to study the work which has been done in the Melbourne National Gallery School during the past year. H. Ramsay's painting from the nude, and the drawing from the antique (head) by Aron, are two pieces of work one would scarcely see surpassed in any school. Both the directors, Mr. Bernard Hall and Mr. Fred MacCubbin, who gives instruction in the drawing school, are to be congratulated upon the work which has been done this last year.

Australian students do not take kindly to "grinding." The free, open-air life which they are bred in makes them restive under rule and restraint, and evidence of this inability to buckle to showed itself very decidedly in the work



BELLOWS IN BRASS REPOUSSÉ BY MAY L. G. COORSEY
(See *Liverpool Studio-Talk*)



BELLOWS IN OAK AND SIEFL, WITH TAPESTRY PANEL
BY ELIZABETH MORRIS
(See *Liverpool Studio-Talk*)

exhibited at one time; but this year there seems a universal settling down, and a decided grit is manifest in place of the *chic* and slight work which was the rule in earlier days. It is to be hoped that as the National Gallery Schools develop, a place may also be found for the highly useful School of Arts and Crafts.

A conversazione, which was attended by a brilliant gathering, was held in the National Gallery on the evening of December 18, at which His Excellency the Governor, Lord Brassey, presided, in order to award the prizes to the successful students for the year.

The scholarship has been awarded altogether five times, Mr. John Longstaff being the first student who won it, and Mr. Meldrum the fifth. So far

Mr. Longstaff is the only one of the four, who, having exhausted his three years' privileges, has returned to his native land, Australia. The other three are still on the great ocean of art in the old world.

BRUSSELS.—Ch. Samuel, the sculptor, opened recently, in the new and most ingeniously arranged studio constructed for him by the architect Van Humbeeck, an exhibition of his latest works.

Of these the most important is the model of the Frère-Orban monument, which he was commissioned to execute as the result of a competition. At present all that need be said is that the monument in its general aspect is in conformity with the character of the man whose memory it is destined to preserve. M. Samuel also displayed a large number of graceful statuettes and thoughtfully composed busts, among which the most notable



PORTION OF A TITLE-PAGE FOR

"AS YOU LIKE IT"

BY MINNIE MCLEISH

(See *Liverpool Studio-Talk*)

were those of the artist's mother and a group of children.

What Amsterdam did for Rembrandt, Dresden for Cranach, and, more recently, Antwerp for Van Dyck, will shortly be done by Brussels for the Flemish painters from Van Eyck to Bernard Van Orley. This exhibition of their works, which will be held from May to September, is due to the initiative of the young Brussels archaeologist, M. P. Wytzman, who

last year published a most interesting book, wherein he drew the attention of our art critics to the existence of a great number of little known Flemish paintings of the fifteenth and sixteenth centuries.

M. H. Meunier, the Brussels draughtsman, whose work has more than once been reproduced and critically examined in *THE STUDIO*, has designed a



GROUP OF CHILDREN

BY CH. SAMUEL



BUST

BY C. SAMUEL

well-known decorative compositions.

F. K.

MUNICH.—As I have already mentioned, the chief feature of the Applied Arts section of the 1899 Exhibition in the Glaspalast was a fine collection of book-bindings, England and Denmark being especially well represented. So far as Germany is concerned, this beautiful art is still in its infancy; but these early efforts even now show marked progress. The fact that our artists have devoted themselves with so much zeal to applied art generally has in many ways, perhaps, been detrimental there-

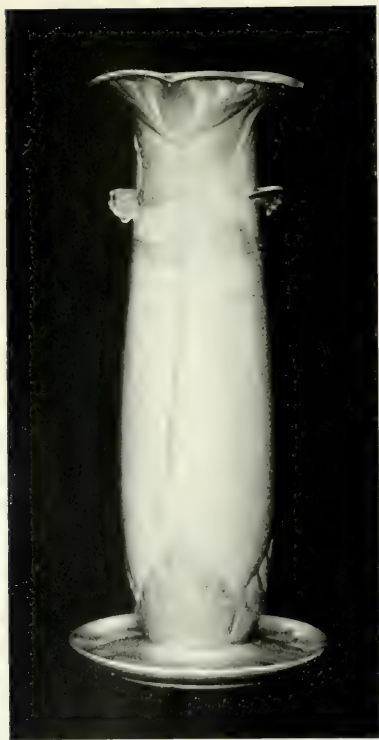
pack of "aesthetic cards," marked by all the reserve and the ingenuity characteristic of his

to; but so far as book-ornamentation is concerned, this is the artist's own province, and we have to



PORCELAIN WARE

BY I. SCHMUZ-BAUDISS



PORCELAIN VASE

BY T. SCHMUZ-BAUDISS

by his remarkable ena-papers, just as others of his fellow-artists have by their ornamentations and their book-plates.

Another department of applied art which should appeal strongly to the painter is ceramic work. Among the German artists of to-day who are occupying themselves in this direction, perhaps the most successful and the most talented is Theo. Schmuz-Baudiss, of Munich. Readers of *THE STUDIO* have already been made familiar with a selection of this artist's ceramic work. He has now turned his attention to porcelain. As is the case with most young, experimental work, the specimens of porcelain he is now producing are not without their defects, but they are nevertheless full of promise, as they reveal absolute simplicity and sincerity of purpose in the handling of the material. One sees here, as in his other work, that he takes his ornamentation almost entirely from floral sources, these furnishing him with an infinity of delightful themes. As to his colouring, he has abandoned the light spring-like method in which he treated his pottery, for warmer, deeper tones, and bolder contrasts. Especially he affects a smooth, darkish blue-grey and a full-bodied green, without neglecting the light blue peculiar to the Copenhagen manufactories. He employs glazing with fine effect in many cases, the result, after the firing, being very satisfactory, and bringing out to the full the beauty of the material.

G. K.

REVIEWS

thank our painters for many new ideas and fresh developments. Many years ago Otto Eckmann devoted himself to this work with much ability; and now another of our painters, Eduard Gabelsberger, of Diessen (Upper Bavaria), is engaged in a similar task. He confines himself to the old-fashioned style, but is yet always fresh and original, and can be relied on to produce the most admirable effects. The *imprévu*, the splendour of these momentary inspirations, combined with their wonderful sense of style, mark them out as works of quite exceptional merit. In many of them the artist has doubtless been inspired by modern Danish work, yet the general impression is in no way Scandinavian, for they ever bear the stamp of an originality that is all their own. Undoubtedly Herr Gabelsberger has rendered a great service to German book-binding

Sir John Everett Millais: His Art and Influence. By A. L. BALDRY. (London: George Bell & Sons.) Price 7s. 6d. net.—To artists and to all those who have a genuine love of the art of painting Mr. Baldry's volume essentially appeals. The author has wisely left to other hands a detailed biography of Sir John Millais, and has confined his attention chiefly to the progress and influence of the great painter's life-work. Mr. Baldry's art criticisms always deserve close attention. No writer approaches his subject with a more genuine desire to discover the true aims and intentions of those with whose work he deals. His vision is a broad one and he is full of genuine sympathy for all earnest efforts at artistic expression. The charge of narrow-minded intolerance, so detestable in art criticism, cannot be laid at his door. His judgments are well balanced, and display careful

analysis and appreciation of technical excellence, and in his treatment of the art of Millais he is at his best. The volume is full of well reproduced illustrations, and is admirable in every respect.

Reliques of Old London. Drawn in lithography by T. R. WAY. (London: George Bell & Sons.) Price 21s. net. — This, the fourth volume of drawings of Old London by Mr. T. R. Way, very worthily completes the series devoted to a fascinating subject. The feeling of pleasure inspired by Mr. Way's work in the earlier volumes is fully maintained in the present one. Indeed, the artist's powers seem to have become strengthened by experience. There is a surety of expression and a delicacy of touch in some of his latest productions which proclaim him a master of lithographic technique. Plate 4, *The Tower of London from the River*, and plate 16, *Clapham Common, North side*, are of particular excellence. The descriptions of the subject of each plate by Mr. H. B. Wheatley, F.S.A., add much to the value of the collection.

Reubens: His Life, his Work and his Time. By EMILE MICHEL. Translated by ELIZABETH LEE. Two volumes. (London: William Heinemann.) — The labour bestowed by the author upon the gathering together of materials for this important study must have been immense. Every source of information available has been tapped by him in order to render his work as reliable and complete as possible. The universality of the genius of Reubens is acknowledged; his activity was great and his productions abundant. To separate the important work from the trivial, and to place them in the just position they should hold in the history of art, is a feat which, in these days of ephemeral book-making, redounds greatly to the credit of the author. The value of the work is enhanced by the large number of illustrations which accompany it. The numerous photo-gravures of the important works and the coloured and tinted reproductions of the sketches are especially noteworthy. A word of praise must also be accorded to the translator for the excellent rendering of the text into English.

The Art and the Pleasures of England. By JOHN RUSKIN. (London: George Allen.) Price 5s. net. *The Art and Teaching of John Ruskin.* By W. G. COLLINGWOOD, M.A. (London: Rivington.) Price 3s. 6d. *Ruskin and the Religion of Beauty.* By R. DE LA SIZERANNE. Translated by the COUNTESS OF GALLOWAY. (London: George Allen.) 5s. net. *John Ruskin.* By M. H. SPIELMANN. (London: Cassell & Co.) — At a time like the present, when the world of art is mourning the

loss of John Ruskin, one of its greatest teachers and most fascinating *litterateurs*, an unusual interest cannot fail to be aroused in all that pertains to him and to his life's work. One of his more recent publications, which appeared originally in paper-covered numbers, and which dealt mainly with modern English art, is now reissued in volume form at a popular price under the title of *The Art and the Pleasures of England*, and may be recommended to those who have not hitherto had the opportunity of reading Mr. Ruskin's opinions upon the works of Rossetti, Burne-Jones, Leighton, Alma Tadema and other art workers. To those who would wish to know something of the character and tendency of Ruskin's works, Mr. Collingwood's excellent handbook may be strongly commended. It displays a most intimate knowledge of the great master's writings, and is, moreover, systematised with admirable care and ability. M. de la Sizeranne's essays are a worthy appreciation on the part of a French art critic of the work of his English *frère*. The *Religion of Beauty* is a well chosen title, for it gives expression to a conviction that is always present in the master's writings. Mr. Spielmann's appreciation bears too many evidences of haste in its preparation to do full justice to himself or to his subject, but it is, nevertheless, not without a certain interest and value.

Idylls of the King. By ALFRED TENNYSON. Decorated and illuminated by the BROTHERS RHEAD. (New York: R. H. Russell. London: Macmillan & Co.) Price 15s. net. — The numerous drawings in black and white by George Woolliscroft Rhead and Louis Rhead which illustrate this work cannot but uphold the high reputation which these artists enjoy. They are in some respects quite notable examples of pen work, and may be recommended to the attention of students for their many technical excellencies. But in spite of their good qualities, the general appearance of the book is unsatisfactory. The type is ugly, the borders commonplace, the paper unpleasant in texture, and the *mise en page* ill-considered. It is depressing to see so much excellent work wasted through want of a little good taste.

Die Insel Zipangu. By A. J. MORDTMANN, with chromo-lithographs and drawings by Hugo L. Braune. (Leipzig: Schmidt & Spring.) — This is a real old-fashioned book of fairy tales with the true mediæval ring about it. It is, however, at the same time, thoroughly original, and will entrance the interest of the fortunate children who are able to read German. It is chiefly the tale of a

prodigal son of the olden time, a richly gifted prince, Tsolier by name, the heir to a noble kingdom, who prefers to chase butterflies and climb trees to learning his lessons. His father, who is a wise old monarch, tries to win his beloved boy to the thorny paths of knowledge by all manner of means, but all in vain. One set of tutors after another gives the task up as hopeless, and the King at last tells the Prince that he will give him one more chance only, and if he fail to profit by it he is to be banished to the remote island of Zipangu. The new plan is of the simplest; Tsolier is to learn his lessons all alone. He really tries hard this time, but the fatal butterfly appears again and the Prince is off after it as if he recognizes that it is the emblem of the soul. The old father, hoping against hope, comes to examine Tsolier for the last time, and the boy racks his brains for answers to the questions with which he is plied. He fails more egregiously than ever—says the Elbe flows into the Mississippi, and that two and two make five. He is therefore banished with one faithful retainer to Zipangu, and now begins an entirely new life for him. It would be unfair to spoil the interest of the tale by telling how he is at last won to the paths of virtue and becomes a true chip of the old block, a worthy successor to his father. It is enough to add that charming fairies, such as all true children love, with the aid of birds and beasts, assist in bringing about the happy result. The numerous illustrations to this fascinating volume are such as to whet the curiosity of the reader, but they are rather scenic and theatrical than pictorial or descriptive. There is one serious flaw in the volume: the dragging in of the devil in a fairy tale for children is altogether unnecessary, and the *Märchen* relating to him does nothing to aid the *dénouement* of the tale. There is a certain grim humour about his sable majesty's adventures, but it is not of a kind to appeal to the little ones for whom the book is intended, and should a new edition be called for the author would be wise to omit the objectionable chapter and its pictures.

The Pickwick Papers. By CHARLES DICKENS. With an introduction by GEORGE GISSING and Notes by F. G. KITTON. Illustrated by E. H. NEW. (London: Methuen & Co.). Two vols., 6s. net.—These are the first two volumes of the new "Rochester" edition of Dickens, and it may be said unhesitatingly that, for the price, a better illustrated, better printed, or a more thoroughly satisfactory edition of the great novelist's works has never been issued. Mr. New's illustrations are in his happiest vein, and deal not with the characters

of the story but with the places and buildings patronised by the immortal members of the Pickwick Club. This welcome innovation is, we understand, to be observed in connection with each of the volumes of the "Rochester" edition. Mr. F. G. Kitton's notes will be found of much interest to the general reader and of undoubted value to the serious student. That Dickens maintains his popularity undiminished in the English-speaking world there can be no doubt, and the beautiful "Rochester" edition will certainly enlist a very large number of friends. Fortunately, less is heard nowadays than formerly of the superfine few referred to by Mr. George Gissing in his scholarly introduction as those "unable to distinguish between vulgarity of subject and treatment."

Albert von Keller. (Munich: F. Bruckmann.) Price 60 marks.—A series, handsomely bound, of twenty photogravures from the paintings of Albert von Keller. The reproductions are excellent and will doubtless be most acceptable to admirers of this painter's work.

The Colloquies of Edward Osborne. By the author of "Mary Powell." Illustrated by JOHN JELlicoe. (London: John C. Nimmo.) The numerous admirers of Miss Manning's simple, quaintly-told, old-world romances will welcome this excellent edition of *Edward Osborne*. Mr. Jellicoe's illustrations are, as usual, most appropriately conceived and admirably executed.

The Essays of Elia. By CHARLES LAMB. Illustrated by CHARLES E. BROCK. Two volumes (London: J. M. Dent & Co.)—A charming and dainty edition, well printed on good paper and most tastefully bound. Mr. Brock's numerous illustrations are admirable, and will enhance his already high reputation.

Great Masters of Painting, in Sixty Parts. (London: George Bell & Sons.)—The latest additions to this admirable series of illustrated monographs are *Raphael*, by Henry Strachey; *Signorelli*, by Maud Cruttwell; and *Crielli*, by G. McNeil Rushforth. To each volume is appended chronological tables and a very useful descriptive catalogue of the masters' works.

Colour: A Handbook of the Theory of Colour. By GEORGE H. HURST, F.C.S. (London: Scott, Greenwood & Co.)—This is a practical and unassuming little book, which is profusely illustrated with ten coloured plates and seventy-two other illustrations. The first four chapters deal with the science of colour: the fifth is devoted to contrast: the sixth is given up to colour in decoration and design: while the last chapter of all treats

of the measurement of colour. Mr. Hurst in a modest preface acknowledges his indebtedness to such authorities on the subject of colour as Chevreul, Rood, Church, and Benson. He writes with clearness and precision. The latter part of his book will be found useful to artists.

If proof were required of the value of photography as an aid to the artist the Lensart Series of studies, executed under the direction of Mr. A. L. Baldry and Mr. W. J. Day, would constitute an excellent witness. The out-of-door conditions of light and atmosphere, as all artists know, are of a peculiarly fleeting and subtle character, and the difficulties experienced by the painter in his *plein-air* studies, more especially of the figure, are well-nigh insurmountable. To aid in a measure the solution of some of the many difficult problems, the Lensart Series of photographs has been produced. How admirable, and how useful to the painter the series should become, can only be realised by a careful study of the many excellent items. Those entitled *A Sea Frolic*, *Sea Wrack*, and *A Dryad*, in addition to those we are privileged to reproduce, are not only masterpieces of the art of figure posing and drapery arrangement, but are full of useful suggestion in the matter of direct and secondary lighting. We sincerely trust that those responsible for the photographs which have appeared will be encouraged to continue their work, for the more we see of it the more we realise what legitimate value to the painter the camera may become. The Lensart photographs, we understand, may be obtained from Messrs. E. Day & Sons, of Bourne-mouth.

We have received from Mr. W. H. Broome (London) some sheets of new music, the cover designs of which call for a word of praise. We are glad to see evidences of improvement in this direction, but there is still room for further advancement.

The editors of *Who's Who*, 1900, and the *Englishwoman's Year-Book*, 1900, published by Messrs. A. & C. Black, London, are to be congratulated upon the increasing importance and value of their publications. The extent of the information contained in them is remarkable, and renders them indispensable adjuncts to the library table.



"THE GODDESS OF THE GROVE"

FROM THE "LENSART" SERIES

Awards in "The Studio" Prize Competitions



"THE FORTUNE-TELLER"

FROM "THE LENSART" SERIES

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A SILVER CUP.

(A XLV.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 10, Brewer Street, Woolwich).

THE SECOND PRIZE (*One guinea*) to *Gee* (G. A. Williams, 2, Hardman Street, Liverpool).

Honourable mention is given to:—*Craft* (F. White); *Fiat Lux* (Mary Collins); *Gorgonzola* (Mary Wilcock); and *Hyde* (Francis H. Crawley-Boevey).

The illustrations in this competition will appear in a later number of *THE STUDIO*.

DESIGN FOR A TELL PAGE.

(B XLIV.)

THE FIRST PRIZE (*One guinea*) is awarded to *Paul* (Enid U. Jackson, 12, Forest Road, Birkenhead).

THE SECOND PRIZE (*Half-a-guinea*) to *Malvolio* (Olive Allen, 58, Newsham Drive, Liverpool).

Honourable mention is given to:—*Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Illustrated*; *Bransford* (A. J. Hardman); *Curlew* (Lennox G. Bird); and *Oriente* (Scott Calder).

PHOTOGRAPHS FROM NATURE.

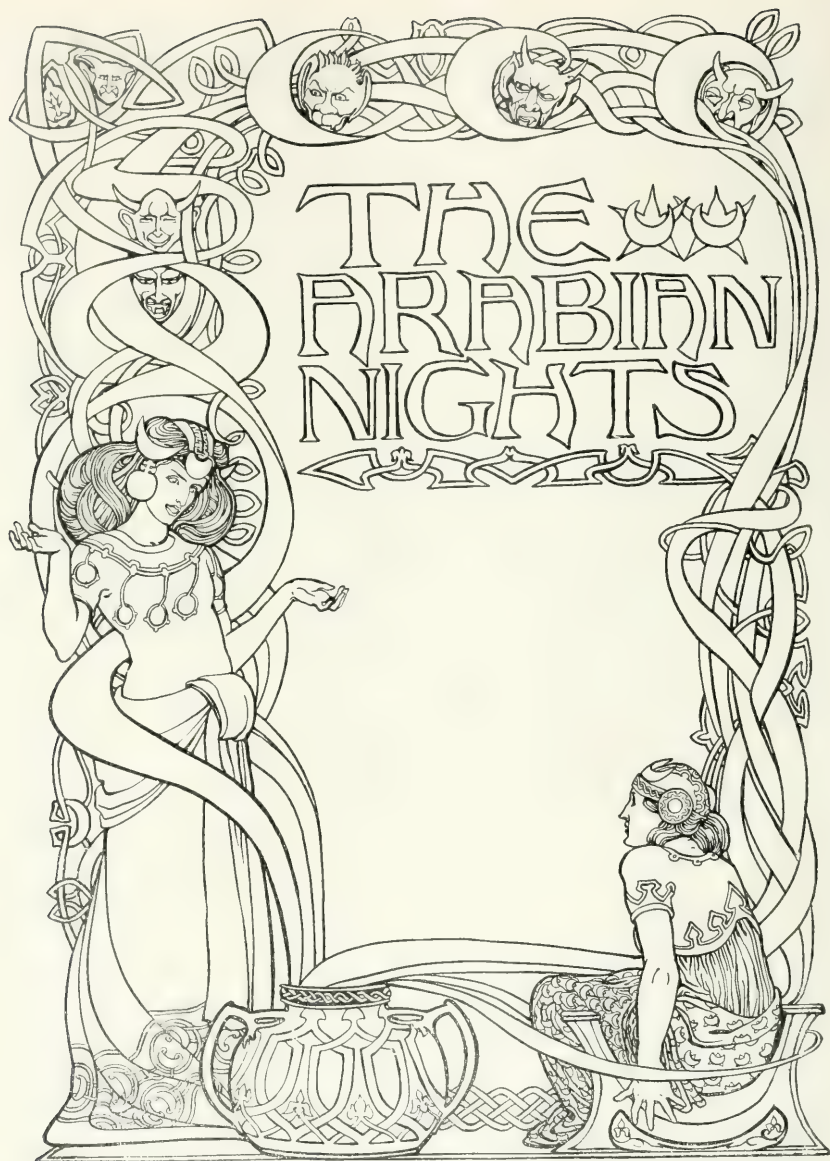
WINTER LANDSCAPE.

(D XXIX.)

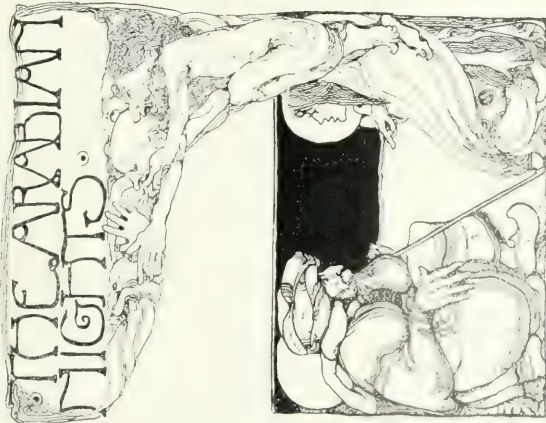
THE FIRST PRIZE (*One guinea*) is awarded to *Rienzi* (Harry Wanless, 31, Westborough, Scarborough).

THE SECOND PRIZE (*Half-a-guinea*) to *Pau* (Nicolas Briantchninoff, 41, Rue des Écoles, Paris).

Honourable mention is given to:—*Lohengrin* (Charles E. Wanless, 31, Westborough, Scarborough); *illustrated*; *Bas* (Ivan Hartvigson); *Edomite* (Thomas E. Doeg); *Eamont* (J. C. Varty-Smith); *Erin* (Miss Bartlett); *Falcon* (Hugh Price); *Hiems* (W. E. Dowson); *Loen* (W. C. Crofts); *Montagnard* (M. Labadie); *Matthew Surface* (Percy Lund); *Mask* (Thomas Kent); *Nostrodam* (Harry Quilter); *Solo* (Baroness Marie L. Gudeans); *Sweet Pea* (Miss P. Rochussen); and *Zema* (William H. Cave).



FIRST PRIZE
COMP. B XLIV
BY "PAUL"



THE ARABIAN NIGHTS

"MAJESTIC"

THE THOUSAND
AND ONE NIGHTS
COMMONLY CALLED
IN ENGLAND THE
ARABIAN NIGHTS
ENTERTAINMENTS

LONDON
NAME OF PUBLISHER

ION, VENTON (COMP. B XLIV)

"L.A."



FIRST PRIZE
COMP. D XXIX
BY "RIENZI"



SE-OND ELIZB COME, D. XXIX

"PAU"



HON. MENTION COME, D. XXIX

"LOHENGELIN"

THE LAY FIGURE ON IMITATION AND ORIGINALITY.

"Yes, I believe that," said the Art Historian; "but have you ever fully realised how dependent civilisation is on the pride which men take in imitating good things. For instance, when we talk about a tradition of public spirit, a tradition of administrative science, we simply draw attention to one organic result of the pride in question. Each self-respecting generation of citizens tries in its great public affairs to repeat what was best in the civic actions of its predecessors; and you will find that there is but little constitutional security in those countries where this form of imitation is interfered with by the impetuous character of the people."

"How serious we are!" laughed the Journalist. "Why, you seem to be proving that imitation is the soul of progress. What heresy! Are we not living in an age of strenuous and fussy individualism?"

"Certainly we are," replied the Art Historian, "and hence it is an age of cranks and of mediocrities. There is a lack of discipline, a want of co-ordination, in nearly all our national efforts, both in peace and in war; and we chatter so much about our individualities that we are morbidly self-conscious in everything but trade."

"I'm glad to hear you say that," said the Art Critic. "Nine artists in ten are laughably anxious lest their special brands of originality should be parodied in imitations. To make them quite happy, we must give them the protection of a stringent Act of Parliament. What amusement this bickering anxiety would have caused in the ancient art guilds of Italy and Flanders!"

"Yes," said the Lay Figure, "those old guilds were not friendly to peevish egotism; and they proved that the discipline of traditions was invaluable, especially to young artists. It forced every youngster of talent humbly to master the traditional ways of work peculiar to his guild. By this means he became a good craftsman, and his originality went to enrich the language of art in which he had learned to speak correctly as an apprentice. To-day, on the other hand, a boy of original genius is so petted by his teachers, and is made so conscious of his originality, that he is tempted to play the artist before he has learned to employ his tools. How much better it would be if he could be grounded in some fine tradition of workmanship, or if he were encouraged to imitate good masters, just as Raphael did when young!"

"You remind me of two good lines of old poetry," said the Art Critic. "They run thus:—

As in olde felde corne fressh and greene grewe,
So of able bookes cometh our coming newe;

and the cunning, or knowledge, of to-day, wherever we find it, certainly springs from seed sown in the past. Hence, originality has been described as a singular personal charm, showing through and modifying the influence of culture, contemporary thought, and birthright traditions upon a fine mind and a sensitive temperament."

"We are all at one to-day," said the Man with a Clay Pipe. "Very few young artists have given a moment's serious thought to the originality about which they talk so much. How many of them know that even Shakespeare, the most original of men, was the product of a school? Besides, there is always something petty, something trivial and self-conceited, in an artist who has never felt the joy of being a sedulous ape."

"But there is another side to this question," observed the Journalist. "Why are modern artists so afraid of being imitated?"

"The reason, so it seems to me, is frankly commercial," the Art Critic answered. "They believe that the market value of their work is depreciated by those who repeat its peculiarities."

"That's odd," said the Lay Figure. "I have never yet seen an imitation of any fine work that equalled its original, nor can I think that an artist gains anything when he cries out against his imitators. For how is he to avoid them? His art can be studied for hours in public exhibitions, and it is easy for a good workman to reproduce from memory the forms and qualities which he has skill enough to imitate. This one fact should teach a man of genius that his art, once sold or exhibited, becomes a public influence which he cannot control. If, therefore, contrary to the example of the old masters, he objects to be a model to lesser men, let him keep his productions from the public eye, for he cannot at the same time win fame and secure himself from imitation."

"One other point should be mentioned," said the Art Critic. "I have noticed that the greatest fear of imitation is shown by those who have themselves been influenced by some modern artist."

"That arises partly from want of self-confidence," said the Lay Figure. "But, whatever the cause of it may be, this is certain: that true art was at its best when the spirit of discipleship—another term for imitation—was encouraged by all great men."

THE LAY FIGURE.



"HONESTY"

FROM A PAINTING BY

MRS. ALFRED STOKES





"PRIMAVERA"

(By permission of George McCulloch, Esq.)

BY MARIANNE STOKES

THE WORK OF MRS. ADRIAN STOKES. BY HARRIET FORD.

"THE impressions of childhood put later into criticisms and pictures make themselves felt by a strange depth of emotion, and are precisely what give delicacy and life." I was glad to come across that passage in a translation of Sainte-Beuve's "Essay on Balzac," the other day, because it gave me a direct authority, as it were, for the idea with which I wanted to begin this notice of Marianne Stokes. It seemed to me that if it were possible to trace to their source the special characteristics marking the work of individuals, we should generally find the influence directing them lay in the, often unconsciously, treasured-up impressions received in early youth. Such apparent anomalies as the fact of Turner being a Londoner, and the environment of the small Parisian shopkeeper being the uncongenial atmosphere in which Corot lived for thirty years,

do not contradict the generalising statement. For what do we know of the impressions—their very unusualness, perhaps, adding to their force—which first placed their abiding seal upon the minds of these men? Some flash of sunset among the barges and shipping, burnishing the sluggish river, and glorifying the enveloping mist, may have set the Cockney boy a-dreaming before the conscious effort had arisen in his mind. Or a Sunday spent with his family at St. Cloud, in the Bois, or among the grey and silvery reaches of the lower Seine, may have sunk so deeply into the soul of Corot that while still measuring tape and putting up shutters the influence lived and bore its fruit. These men were the rich soil upon which the good grain fell; to them the accidental, the occasional, were the more important. But we all know how we are constantly troubled by the jarring note of what we know to be false, which nevertheless rings in our ears with the insistence of long

The Work of Mrs. Adrian Stokes.

association; or perhaps we are grateful that the books we used, the illustrations which fell into our hands, were the beginning of a just appreciation. While talking to Mrs. Stokes one day she became personal upon this matter of early association. For her own part she recognises in her experience the influence of certain definite things. Two of them stand out more vividly than the rest. One is a volume of Grimm's "Fairy Tales," given to her as a child, with illustrations of sufficient artistic quality, quaintness of humour, and fineness of line not to be harmful: "It might have been so much worse," says Mrs. Stokes. The other, and the more important, is the fact of having lived in a Catholic country. The Catholic ceremonial appealed strongly to the æsthetic part of her mind, so much so that the feeling for, and delight in, colour, with a dash of mysticism in her later work, have had their origin in the pleasure derived from the processions, the lights and the vestments of the Church.

With the æsthetic enjoyment came the effort of expression. Marianne Stokes is of the fortunate ones who find their *métier* early, and who never swerve from their allegiance to it. Her earliest recollections are connected with an old lady wearing grey curls who humoured her delight in a pencil.

In due course the local art schools were followed by a visit to Munich. The chances of effective art training for women in Munich at that time were few. There were no schools open to them. All they could do was to take a studio, two or three girls together, and ask some artist to visit them. Generally, on the professor's part it was not altogether serious. He came, he praised, he pointed out a superficial fault or two, he went away. For the rest, the student wrestled with technical problems by herself—as, indeed, falls to the lot of most students. But the encouragement was not always great. To a quick-witted, earnest-minded girl the feeling of being treated with a somewhat perfunctory gentleness and con-



"FLIGHT OF LIGHT"

(By permission of Frau von Panizza)

BY MARIANNE STOKES



"SAINT ELIZABETH SPINNING
FOR THE POOR." BY
MARIANNE STOKES

(By permission of Leopold Hirsch, Esq.)

The Work of Mrs. Adrian Stokes.

descension, not too much being demanded of her, added insult to injury. In the case in point, however, Mrs. Stokes speaks with gratitude of the kindness and helpfulness of her professors, and the years spent in Munich produced excellent results. A facility, a dexterity in the management of materials was gained, and beyond that a good deal of practice in the making of pictures; a very different thing indeed from the manipulation of pigments. It is with a quaint charm of humour that Mrs. Stokes describes her Munich days. Depending much upon her own resources, this picture-making answered the double purpose of study and of pot boiling. A dealer agreed to take her work. Every month a little picture was painted. It was generally some study of children, some fleeting, humorous idea or arrangement in light and shade, or colour. All the thought was concentrated in realising upon canvas something seen. The painter's energies were engrossed with the study of technique—the alphabet, in fact, of the language by which she was later to speak. Pleasant, charming no doubt many of them were, these little pictures, showing already a happy appreciation of pictorial qualities. The Munich picture galleries were a constant source of enlightenment; the inspiration drawn from them was all towards naturalistic expression. "Nature is so beautiful" then as now, to Mrs. Stokes. It was an excellent beginning, self-reliant and vigorous.

Then came Paris. A picture more important and more fortunate than the rest opened the way. There she learnt the meaning of line, the search for values, for tone. Vague and vapoury ideas of art gave place, under a merciless system, to hard-headed logic, a looseness of method to a just and positive observation. The young, and often misplaced, enthusiasm of the student is not always cheered by the professorial prophecy, *Vous arriverez*, but it fell to Mrs. Stokes' lot. A couple of years spent in France—about ten months of it in Paris—were followed by her coming with her husband to England. Since then most of her work has been shown in the annual London exhibitions. It is not my intention to attempt here anything in the nature of an exhaustive and detailed criticism of Mrs. Stokes' work, but any notice of her methods must take into account the apparent contradiction between the work she did some years ago and that which she is now doing. The first picture exhibited by her in Burlington House, a study of a child sitting by a calf bound for market, struck the keynote for much of her subsequent work.

It was a frankly realistic study. That it was deeply imbued with sentiment, with a story-telling quality, is true, but at no time has she approached her subject from the literary side. Always painter-like in her methods, with a largeness of grasp, and a feeling for balanced masses, indispensable to a painter of decorations, Mrs. Stokes devoted herself, at this time, to the problems of light and shade, tone, quality and variety in texture, flexibility, and dexterity in handling. Line and pure colour played little part in her methods, yet the drawing already indicated a psychological quality, if I may so call it, used



"HAIL, MARY"

BY MARIANNE STOKES

(By permission of Leonard Stokes, Esq.)



"THE QUEEN AND THE PAGE"
BY MARIANNE STOKES

(By permission of George M. Cullish, Esq.)

The Work of Mrs. Adrian Stokes.

with such effect in her later work. Mrs. Stokes admits that this period was one of probation, of strenuous endeavour to fully equip herself with a store of positive knowledge, ultimately to be turned to other uses. It has been often said that we must reach the accomplishment of leaving out by first knowing how to put in. The difficulties of selection, of simplifying, are only effectively possible after a long training in the relative importance of things.

In 1891 Mrs. Stokes first turned her attention to decorative work. The summer of the same year she went to Italy. Since then her attention has

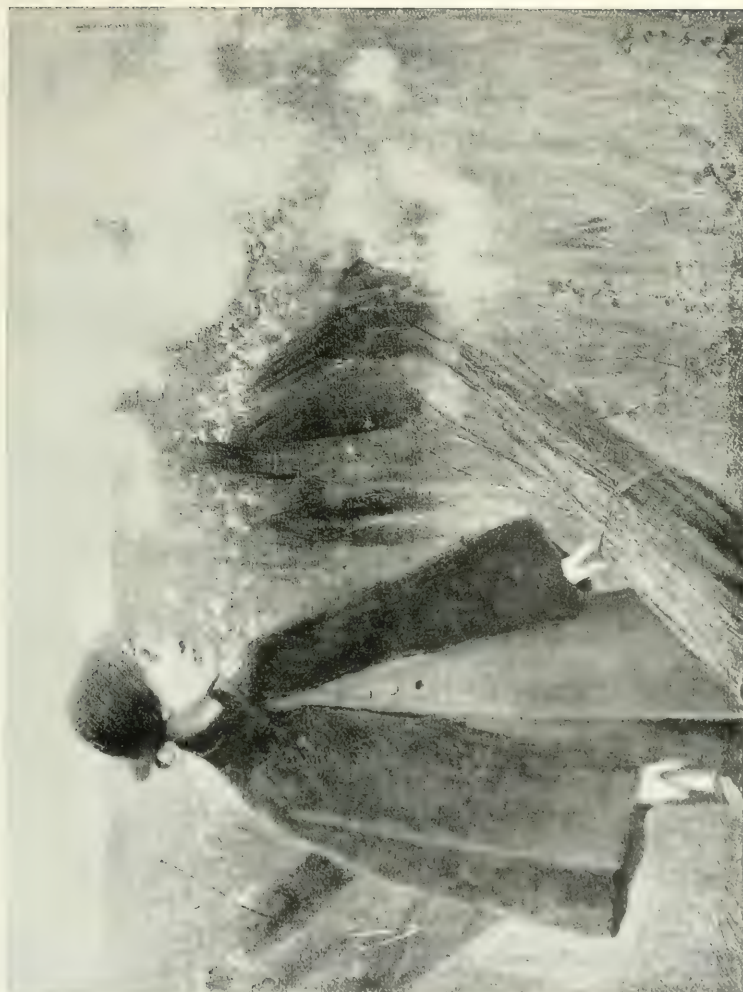
been given to problems of pure colour and line. Her later work has been called a "retrogression," inasmuch as she now deliberately chooses to deny herself the somewhat flamboyant use of many elements which are supposed to be necessary to the equipment of the modern painter. But within certain limitations, carefully studied with a view to not interfering with a desired effect, they are all there, for she by no means wishes to forego her inheritance as a "modern." Her work has, it is true, the haunting, elusive suggestion of a bygone convention; but try to follow the suggestion and we find it defies capture. In fact, it is personal.

The outlook is her own. Believing, as she does, that the preoccupation with manual dexterity has run its course, and that the elements for truer art rest upon a less showy foundation, she elects to ignore "technique" in the "brushwork" sense of the word, and to confine herself to the problems of beautiful arrangement, that is to say, to the patternmaking quality of the pure decorator. It is no easy task thus to express, with the severest self-restraint, this decorative quality which yet shall have relief, space and envelopment. That she has not failed the *Primavera* testifies. Wholly devoted to beauty, Mrs. Stokes' aim is to build up, evolve, create some beautiful thing: a picture which shall be, in the broadest sense of the word, a piece of "decoration" for a wall, harmonious and delightful. Abhorring anything in the shape of "still life," independent of shop "draperies," all the ornamentation of robes and accessories are designed with a view to their special use, and are wrought with



"AUCASSIN AND NICOLETTE"

BY MARIANNE STOKES



"THE PASSING TRAIN"
BY MARIANNE STOKES

Sporting Cups.

skill into the fabric of the picture. Full of ingenuity, of resources, delighting in all delicate and dainty means of expressing the thought, she yet never descends to triviality, to mere "prettiness." I spoke of the psychology of the drawing in the earlier work; how much more it may be spoken of now. Each line in the *Queen and the Page*

SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART I.

THE age in which we live is of a piece with the jerry-builder who angered Tennyson by destroying useful trees. "Why do you cut them down?" the poet asked. "Make the foundation of your house a few yards back, and you could save them. Trees are beautiful things." The jerry-builder smiled with amusement. "Trees are ornaments," he replied; "what *we* want is utility." And the industrial vandalism of to-day has not had a more laconic spokesman.

The most general manifestation of this destructive kind of "utility" is to be found in the modern craze for cheap things. Thackeray laughed at this craze, at this childish mania for cheapness. A friend spoke to him one day of a place where cheap and excellent old wines could be purchased;



SILVER CUP DESIGNED BY C. R. ASHBEE
EXECUTED BY THE GUILD OF HANDICRAFT

carries its full force of spiritual significance. There is something of Maeterlinckian mysticism about it, almost something of Maeterlinck's insistent repetition. It is rhythmic in its flow and the ear is attuned to the sadness of the undercurrents of life. It has the charm, the tenderness, the "morbidezza" of a mediæval love-story. Yet no one more than Mrs. Stokes deprecates the unhealthiness of much modern attitudinising. Practical, capable, enthusiastic, with that "divine gift" of the dexterous use of tools, loving her work without pose or affectation, looking for beauty in all things, she has a clear, sane and healthy outlook upon life. H. F.

The sixteenth Home Arts and Industries Exhibition will be held at the Albert Hall, London, from the 24th to the 28th May.

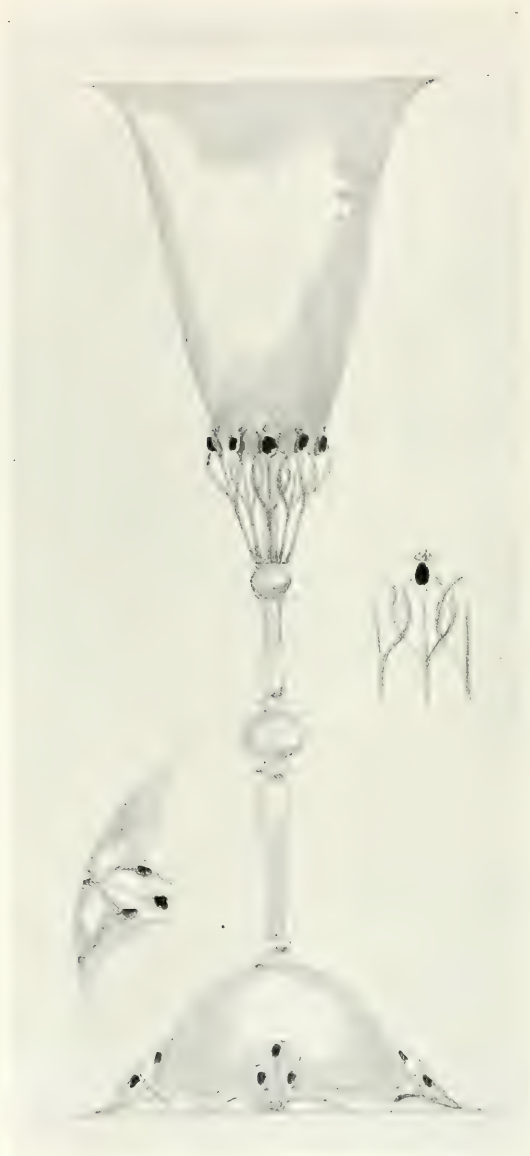


SILVER CUP DESIGNED AND EXECUTED BY W. HARDIMAN



SKETCH FOR A CHALLENGE
CUP. BY C. R. ASHBEE.

Designed expressly for "The Studio"
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SKETCH FOR A SPORTING CUP.
BY C. R. ASHBEE

*Designed expressly for "The Studio"
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Sporting Cups.

so Thackeray asked, not without reason, if there was another place where he could get a sovereign for seventeen shillings. Here we have good sense, yet most people believe that it would be extravagant to give even seventeen shillings for a sovereign. What they try to do, and delight to think that they succeed in doing, is to buy a shilling's worth of goods for sixpence-farthing, if not, indeed, for sixpence.

This folly—this cherished form of national thriftlessness—operates in two very deplorable ways. Not only does it keep many industries in

a state of degradation, but by so doing it tends seriously to weaken national character; for everything that encourages among workmen a slatternly habit of mind, a distaste for doing their very best, is certain at the same time to make them slack and lethargic in some other matters of importance, and especially in those matters having a national significance which does not directly affect their private or personal interests. Indeed, among the fine qualities of mind and character that the daily discipline of thorough workmanship matures none is unessential in the formation of the

best type of citizen, and thus we may say, without extravagance, that thoroughness in all workmanship is the true, the only proof of general greatness in a country. No nation that is slipshod in its hours of business can rise in its moments of pleasure to the level of its best traditions.

Enough has been said to prove that the mania for cheapness should be strenuously opposed. In this matter there must be no "queasy temper of lukewarmness." Many artists and authors have already set a good example, and it is encouraging to remember that our industrial type of society would have become more hideous and more sinister than it is but for the efforts of Carlyle and Ruskin, of Pugin and William Morris, and of other good art soldiers in the cause of thoroughness.

In the following set of articles a fight for the same cause will be made, with the hope of improving those metal-working industries that owe not a little of their wealth to the Anglo-Saxon love of games and sports. None can say precisely how many sporting cups are sold every year.



SPORTING CUP

DESIGNED BY G. E. ASHBEH
EXECUTED BY ARTHUR CAMERON AND J. BAILEY



SPORTING CUP. DESIGNED
BY C. R. ASHBEE

Executed by the Guild of Handicraft

Sporting Cups.



SPORTING CUP

DESIGNED BY C. R. ASHBEE
EXECUTED BY W. HARDIMAN

The number is certainly very large, since those clubs alone which are devoted to games and to athletic sports may be reckoned up by hundreds, and not merely by dozens, like Sir Joseph Porter's relatives. Think, too, of the various regattas, and the shooting competitions, and the race meetings; to these, add the belief that Rifle Clubs will soon be established throughout the country; and last of all, remember that many sporting cups are sent from England to every part of the Empire. For the rest, a cup in silver is to most young Britons what an olive crown was to the ancient Greek athletes, not merely a prize, a token of victory, but a great incentive to real manliness in emulation. And this being so, is it not worthy of good and thoughtful workmanship? Our plea is that it should be a thing of beauty, a work of art.

Is this too much to expect? Our friends say "No," but the manufacturing silversmiths say "Yes." We had a talk with one a few days ago, and, after speaking of the rage for cheapness, he laughed at the taste of those who buy sporting cups and trophies. "Their taste is detestable," said he. "What they want is bulk, not beauty.

Show an athlete a few cups, some small and good, others large and very bad. You will soon learn what his taste really is, and also that he is determined to gratify it at the cheapest rate possible. 'How much is this an ounce?' he asks invariably, and it is waste of time to point out the difference between the good cups and the bad. He looks upon that as a shop-keeper's excuse for piling up the price. Yet criticism, forgetful of these facts, prattles to me about art! Believe me, silversmiths are not in conspiracy against beauty. They cannot choose



SKETCH MODEL FOR A TROPHY CUP

BY W. LEAN, L.D.S. STEPHENS

(COPYRIGHT 1903 BY THE L. & CO.)



SKETCH FOR A YACHTING TROPHY.
BY W. REYNOLDS-STEPHENS

*Designed expressly for "The Studio"
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Sporting Cups.

but be men of business, and for this reason, if you wish to improve the general quality of their workmanship, you must begin by educating their customers. They can't pay their way by running counter to the public taste."

"That being so," we said, "how comes it that other manufacturers, equally dependent on the public taste, find a market for the best work of the best designers?"

"The reason is simple enough," the silversmith answered. "A manufacturer of textile fabrics, or of wall-papers, has a purchasing public very different from mine. It may not appreciate art, but it does wish to be considered 'artistic,' for critics bring constantly to its notice those things which only persons of taste admire. On the other hand, criticism has never tried to influence the buyers of sporting cups and trophies. Sportsmen, like shipbuilders, have been left outside the art movement. That's one point for you to consider. Remember, too, that it is one thing to commission an artist of known name to draw a design for textile fabrics, and quite another thing to get a well-known metal-worker to make an important cup. The difference in expense would be enormous. The metal-worker, it is true, could make a design and leave it to be carried out in the manufacturer's workshops; but were he to superintend its translation into metal, the craftsmen would probably strike against his interference. It is never difficult to inflame the temper of trades' unionism. Besides, the present system of work would not be changed by carrying out a few good designs in a worthy manner. It is a better system that is needed, and to get one you must help to make sportsmen ashamed of their bad taste; you must bring them under the influence of the art movement."

But how is this to be done? As a rule, sportsmen do not read art criticisms, nor do their newspapers and magazines take any interest at all in the workmanship of cups and trophies. Our purpose, again, even if the sporting press were friendly to it, could not easily become popular, for it is opposed to that general British principle which, as De Quincey points out, "tends in all things to set the matter above the manner, the substance above the external show; a principle noble in itself, but inevitably wrong wherever the manner blends inseparably with the substance." This general tendency helps us to understand why Englishmen are usually bored when they are asked to look at style from an artist's standpoint. "Why make so much fuss about good design?" they ask. "These things are right enough; they serve their purpose, and we are used to them."



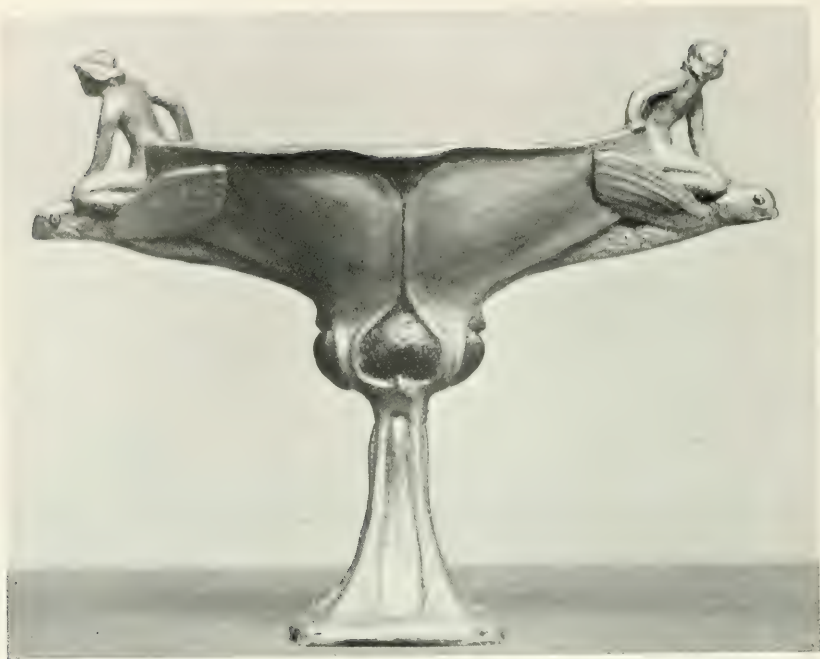
SKETCH FOR A YACHTING CUP

BY W. LEYNOLLS SILLIENS

DESIGNED AND MODELLED FOR "THE STUDIO"

(Copyright 1901 by the designer)

Sporting Cups.



SKETCH FOR A YACHTING CUP

DESIGNED AND MODELLED FOR "THE STUDIO"
(Copyright reserved by the designer)

BY W. REYNOLDS-STEPHENS

This is how most sportsmen would talk to you about their cups, their trophies, and you would find it hard to answer them without inviting a repetition of the same arguments. The best thing to do is to call attention to the fact that the most popular trophies and cups happen to be those which are so "loud," so ostentatious, as to be un-English even in their defects. A faulty style may have many merits, and there would be little cause for complaint if the usual style of the modern sporting cup were English enough to be strong, simple, quiet, and unadorned. But, strange to say, most sportsmen like in metal-work a pretentious display of such tawdry and flord bad qualities as would be hateful to them in a book or a poem. This bad taste the manufacturing silversmiths do their very best to gratify, taking infinite pains to be sufficiently inartistic. Notice, for example, the surfaces of their machine-made cups. All are equally aggressive, equally self-assertive, in smooth-

ness and brilliancy of polish. There is no sign of texture, no evidence of ingenious tooling, no human interest at all. Some think that this result is always obtained by machine-polishing. Very often it is, no doubt, but many silver cups are actually dipped in a vat and plated, this being a quick way to produce the requisite kind of surface.

As a protest against this abuse of smoothness and brilliancy, the metal-work of the Japanese may be mentioned here, for its beauty and variety of texture are admitted to be unrivalled. At South Kensington may be found a collection of 57 oblong plaques in bronze; it seems to be little known, yet none can study it without gaining many invaluable hints in the use of both patinas and tools. Some plaques are smooth—smooth as the finest glazed pottery; others have a rugged texture resembling the bark of pines; and between these extremes there are marbled and honeycomb-like patterning, waved lateral hammerwork, and surfaces grained

A Master Draughtsman

like stone. How lucky we all should be if riches akin to these were to appear in our sporting trophies! Of course, this is far too much to expect at present, but some improvement ought certainly to be brought about if those who care for good metal-work make a determined effort to bring into vogue a better type of cup and trophy.

The worthiness of this aim has for some years been recognised here and there, and on several occasions this recognition has shown itself in a practical manner, as when Mr. Frampton made a beautiful medal for Winchester. Some years ago, again, the London Schools Swimming Association received from the Fabian Society a fine shield designed by Mr. Walter Crane; and to the same Association Mr. C. R. Ashbee gave a challenge cup designed by himself. Since then, in co-operation with his Guild of Handicrafts, Mr. Ashbee has turned out some attractive cups for several tournaments, schools, and tennis clubs, so that a beginning has been made. But what we need now is a more general and systematic attempt to familiarise the public with good sporting cups in various styles. With this end in view we invited some well-known metal-workers and designers to make special illustrations for this set of little skirmishing articles. Up till now several artists have finished designs, and we shall be glad to hear from others who can help in any way.

Of course it is unfortunate that designs in black and white cannot represent those qualities of surface and colour with which most buyers of sporting cups need to be familiarised. This drawback is serious, but it may perhaps be rendered less so by descriptions

Reproduced in this article are two sketch designs of yachting cups by Mr. Reynolds-Stephens. In the larger one Triton supports a boat-shaped vessel of silver, at the stern of which stands a female figure, a figure of Victory, whose mantle is of gold, whose robe is of blue mother-of-pearl, and whose face arms, and hands are in ivory. She holds in her left hand a gilded laurel wreath, and in her right, as a symbol of swiftness, a caduceus like Mercury's. The boat, too, has its symbols. It is decorated with ivory Cupids' heads, and on each one, wrought in blue mother-of-pearl, is a winged cap, and the meaning of this symbolism is, that in sport there must be love, good-fellowship, as well as speed. For the rest, the cutwater ends in a fish-head of gold, while along the bow the mother-of-pearl is again repeated, greatly to the advantage of a very fortunate colour scheme.

In the smaller sketch-design Mr. Reynolds-

Stephens takes a simpler *motif*, and gives us a charmingly-shaped cup supported by two fish. The fish are represented as in the act of starting off to swim. At the corners of the cup's base speed is symbolised once more, this time by swallows' heads, and the beauty of the whole work is greatly enhanced by the pieces of ruby-coloured crystal with which the knob is ornamented. Something reminiscent of that wayward orderliness which is common to the beautiful forms of shells is observable in the growth of this design.

The other illustrations represent some of the athletic cups, so well suited for clubs and schools, that are being produced by the Guild of Handicraft. In the workshops of this Guild only the subsidiary parts of cups are made by sand-casting from patterns originally modelled in wax. The principal parts are worked up from sheets of metal, then filled with pitch and hammered over till the repoussé comes right. The hammer-marks on the plain metal surfaces are retained throughout, for Mr. Ashbee has justly a strong objection to the abrasive process of treating silver with the polishing wheel, or buffers. The inscriptions are *pricked* into the metal, not chased or graved (as in the usual commercial manner), and great care is taken in the choice of well-formed letters. Briefly, Mr. Ashbee and the Guild of Handicraft are doing serious work. It is true that it would not be difficult to find some defects in their sporting cups, but at present we think it more profitable to recognise the sincerity of their efforts and the value of their practical example.

(To be continued.)

A MASTER DRAUGHTSMAN: PAUL RENOUD. BY GABRIEL MOUREY.

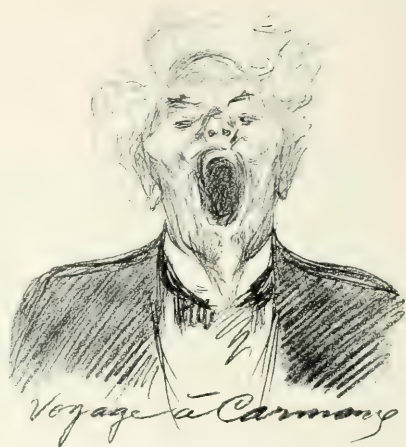
I REGARD M. Paul Renouard as being the very highest type of the modern draughtsman. He draws as naturally as he breathes; he can neither look nor listen without drawing, for his art has come to be with him a sort of sixth sense, working in unison with the others, registering and fixing, for the delight of his contemporaries, all his sensations, all his impressions.

A curious personality this, indeed, both as man and as artist, witty and *sympathique*, and very French, with great power of assimilation, wonderful quickness of vision, and inexhaustible fertility. Physically this *diable de petit homme*, with his thick beard and long hair, reminds one of a Moor. His features are strong and his colour high; his ebony

A Master Draughtsman

black hair has just a trace of silver in it; his eyes are extraordinarily bright and piercing, and there is something of irony in his smile. As for his conversation, it sparkles with originality and happy phrases; and that same lively force which animates his drawings is revealed in all he utters. For the rest, picture a man of the simplest manners, somewhat shy, yet at once enthusiastic and sceptical, and fortified by a powerful will and an independent spirit that nothing can shake.

Renouard's work and success afford the clearest possible proof of the power of draughtsmanship on the masses; moreover, he has had the rare good fortune to please the many and the few at the same time—surest sign of excellence. The crowd is enchanted by his love of truth and by the expressive force of his pencil; the critic is disarmed by his incomparable technical gifts, his suppleness, his alertness, his suggestion, his prodigious dexterity. Renouard is a "journalist" in the very



HENRI ROCHEFORT

BY PAUL RENOUARD



"AT THE NATIONAL GALLERY"

BY PAUL RENOUARD

highest sense of the word; and in using this oft-abused term, needless to say, I imply no depreciation of the artist. What I mean is that he has the knowledge, the vivacity of touch, the assimilative power, the capacity to rise to the occasion, which mark the work of the ablest writers for the press. Besides, he has style, a living style which expresses everything in a few lines, which notes the fluctuations of ideas, the movements, the characteristics, the gestures of his subjects, and reveals the very thoughts, the very instincts by which they are inspired. How masterly is his gift of seizing on the essential point of a scene, the chief characteristic of a person or of a crowd! And all this without bias, without effort, and by the simplest possible means.

All circumstances attract him; he is fascinated by all he beholds; thus he takes an active part in the life around him, interested in everything that comes within his ken. He goes everywhere: to the Opera, to the Bourse, to La Salpêtrière, to the Assize Court; he will wander through the working quarters, or spend his

FOR THE DISSEMINATION OF KNOWLEDGE

H. STACEY MARKS

BY

PAUL RENOUARD





A Master Draughtsman

evenings in the wings at the theatre or the circus ; or mix with the crowd at a public meeting ; or attend the funeral of some celebrity. Here, for instance, we have *Rochefort voyageant à Carmaux* ; *Jaurès chantant la Carmagnole* ; *La Messe à Mazas* ; *Gambetta à la Tribune* ; or, again, *Les Coulisses du Théâtre Annamite*, at the 1889 Exhibition ; *Le Conservatoire* ; *Sarcy Conférencier* ; *Les Professeurs de Cuisine* ; *Le Procès Zola*, or *Monte Carlo* with its roulette-players.

In London, where he spends half his time, Renouard shows us the Houses of Parliament, Drury Lane, the Salvation Army, the prisons, the Lyceum Theatre, the music halls, the Royal Academy, &c., &c., all of which furnish him with subjects for the pictures so well known and so much admired for their truth and vigour by readers of *The Graphic*. He is present, of course, at the Queen's Jubilee ; he depicts a distribution of prizes by the Dean of Westminster, the winding of the clock at the Houses of Parliament, and the Royal Military Tournament ; shows us how Madame Katti Lanner's pupils learn to dance, and introduces us to the Anarchist Club in Berners Street. Then he turns to Ireland, which he reveals in a series of strikingly mournful pages, full of emotion, and altogether unforgettable.

Rome next attracts him during Holy Week ; then we see him at Washington in Congress time, producing a collection of political portraits and scenes full of expression and humour and true to the life. Note his *Committee of Appropriations*, his *Committee of Ways and Means*, and his *Stenographer*, not forgetting his portraits of Mr. Carlisle President of the Chamber of Deputies, and Mr. Ingalls, President of the Senate. *A propos* of the last-named portrait, Renouard tells in his own

inimitable way how he did it. It was after a sitting at which Mr. Ingalls had delivered a violent attack on President Cleveland. The orator was still quivering with his eloquence when the artist caught him, and kept him for two hours in a room adjoining the Chamber. When half an hour had elapsed Renouard deemed it expedient to ask his model if he wished to rest awhile. "Thank you," replied President Ingalls, "you may go on ; I am not tired." Half an hour later the same proposal met with the same answer ; and so it was for three times more.

"When I had finished," says Renouard, "I was quite done up and bathed in perspiration. But Mr. Ingalls had remained posed for two whole hours, motionless, and giving not the slightest sign of impatience or fatigue. Seeing, however, the state I was in, he gave me his arm and saw me out, not even asking to look at his portrait."



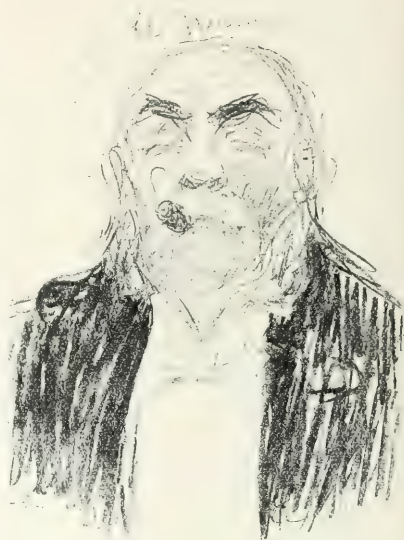
"AT THE NATIONAL GALLERY"

BY PAUL RENOUARD

A Master Draughtsman

Indeed, there is a *mot* or an anecdote to be told about every one of the innumerable portraits sketched by Renouard. All types come alike to him, however varied, and all spring to life beneath his pencil with equal force and *intimité*. To name but a few, which have appeared in the *Revue Illustrée*, in *Illustration*, and in *The Graphic*: Sarah Bernhardt and Sardou, Ambroise Thomas, Alexandre Dumas *fils*, Emile Bergerat, Ravachol, Chevreul, Louis Ménard, Meissonier, Saint-Saëns, Général Boulanger, together with whole series composed of members of the Institute and of the Chamber of Deputies; then we have Sir Laurence Alma-Tadema, Sir J. E. Millais, Sir Frederic Leighton, Luke Fildes, and nine sketches of Sir Henry Irving as Mephistopheles. Particularly should be noted the gallery of portraits done in connection with the Dreyfus case, commencing with the first Zola trial and ending with the Rennes court-martial, where we see, vibrating with life, all the actors in the great drama so recently closed. What a mine of "documents" for the historian of the future; what a wealth of sincere and poignant realism!

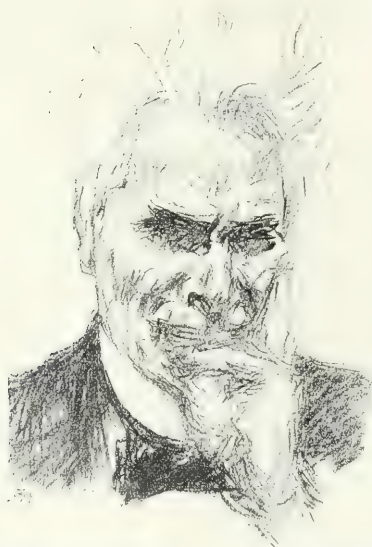
In fact, the real strength of Paul Renouard's work lies in its absolute honesty and truth. Herein he resembles the great Japanese artists. He



"LE NÉANT"

BY PAUL RENOUARD

(From the series entitled "*Mouvements, Gestes, Expressions*")



HENRI ROCHFORD

BY PAUL RENOUARD

has the same unbiassed way of observing nature, which he treats neither as an idealist nor as a realist; that is to say, he works without regard for any fixed rules or formulæ. In his preface to the catalogue of a collection of drawings and etchings by Renouard, exhibited at La Bodinière in 1894, M. Tadamasa Hayashi, after announcing that he was presenting to the Tokio Museum a series of Renouard's works, very justly observed: "Glancing back over the history of art in Japan one perceives that the most ancient school proceeds from Buddhist art, which sprang exclusively from the art of India. Then comes the Chinese school, exercising a perpetual influence. . . . For ten centuries past we have been on the down grade, and at the present time our artists are played out because they have done nothing but copy one another. To recover the lost ground we need a new element, which is to be found in the spirit of modern French art. It is for this reason I am transporting a Parisian gallery into the Far East; not that our artists of to-day should copy these works, but that they should learn therefrom to understand that interesting work can only be produced from direct observation of nature."

Nothing could be truer than this, and not a word need be added. It is in this way that work like that of M. Renouard, work devoid of all



STUDIES OF DOGS, FROM
ETCHINGS BY PAUL
RENOUARD

(From the series entitled "Mouvement, repos, Expression")



"À L'INFIRMERIE DES INVALIDES"

FROM A SKETCH BY PAUL RENOUARD

mannerism and mere regard for effect, is precious and fruitful.

A word must now be said of Renouard in respect of his treatment of animal life. In a collection of more than two hundred plates—almost all engraved *à l'eau forte* by himself, the remainder, a score perhaps, done by F. Florian—explicitly styled "*Mouvements, Gestes, Expressions*," he reveals himself completely and triumphantly. This colossal work was exhibited in the Salon du Champ de Mars of 1898, and was a source of wonder to all. Cats, dogs, goats, chickens, ducks, frogs, pigs, tigers, rabbits, and birds were there alive

before our eyes, each uttering its characteristic cry. Nothing more charming in its power, nothing more powerful in its charm, was ever seen.

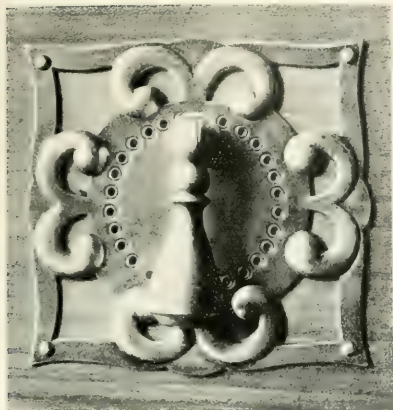
From the brute creation we pass to the human species—children and men, ballet girls, anglers, gymnasts and contortionists, together with the attitudes of Gambetta while delivering his last speech, &c., &c. Here we find ourselves in the very highest region of pictorial art—that of expression. And here the supreme art of the draughtsman triumphs all along the line, with its extraordinary delicacy and its truly astonishing modelling. Everywhere, in fact, in these two hundred pages, one is conscious of a delicious sense of real life—now delicate, now brutal, but always life itself, whether in laughter or in tears, and with now and then a pretty touch of humour or irony, quite devoid of scoffing or pessimism. From this it must not be supposed that Renouard shrinks from depicting the horrors, the sombre dramas, of everyday life. His Irish sketches testify to the contrary, as do his terrible pictures of low life in Paris and London—truly hellish scenes of vice and wretchedness. Yet this is the very artist who can depict in all her airy grace the most liliesome of *danseuses*, who can portray in all its tenderness the helpless gesture of the new-born child.

But whether his work be sombre or bright, subdued or luminous, sorrowful or full of joy, whatever he does, in fact, Paul Renouard depicts for us, day by day, with surest hand, and honest purpose, and in perfect style, the essentials of our every-day life. He has undertaken a noble task, and posterity will thank him for it. To him and to others of his stamp will future generations come—should the grave problems of existence allow them the necessary leisure—if they desire to realise the special quality of our *fin-de-siècle* civilisation.

GABRIEL MOURIAU.

In addition to the munificent bequest of the late Mr. Henry Vaughan, the Victoria and Albert Museum, South Kensington, has recently acquired a collection of twenty-seven paintings, chiefly in water-colours, presented by Mr. James Orrock, R.I.

A Room Decorated by Frank Brangwyn



DRAWER-HANDLE DESIGNED BY FRANK BRANGWYN

A BEDROOM DECORATED BY MR. FRANK BRANGWYN.

ALTHOUGH the collecting of pictures has ceased, of late years, to be a general fashion, it certainly cannot be said that people with artistic tastes have lost their desire for surroundings that are attractive and æsthetically satisfying. The lessened demand for pictorial productions does not mean that art in the broad sense has become uninteresting to the majority of thinking men, but simply that a conviction has grown up that other, and perhaps better, ways of adorning modern houses can be found than the old device of covering the walls with a heterogeneous collection of canvases of different dates and without any com-

munity of style. What has happened is a transference of patronage from the picture painter, to whom formerly it was given almost exclusively, to the decorator and designer, whose right to a place in the front rank of his profession is gaining daily a wider and more sincere recognition. This is to some extent a reversion to the creed of the Middle Ages when there was not the hard and fast line that has been drawn in modern times between workers in various branches of art. The mediæval artist took a very comprehensive view of his responsibilities, and spared no pains to equip himself so completely that he would be equal to whatever demands might be made upon him. He was by turns painter, architect, metal-worker, and sculptor, a craftsman full of adaptability, a practitioner learned in all the details of artistic production. But through all his practice ran the one dominating idea, that his mission was to



WRITING TABLE AND STOOL

DESIGNED BY FRANK BRANGWYN

A Room Decorated by Frank Brangwyn

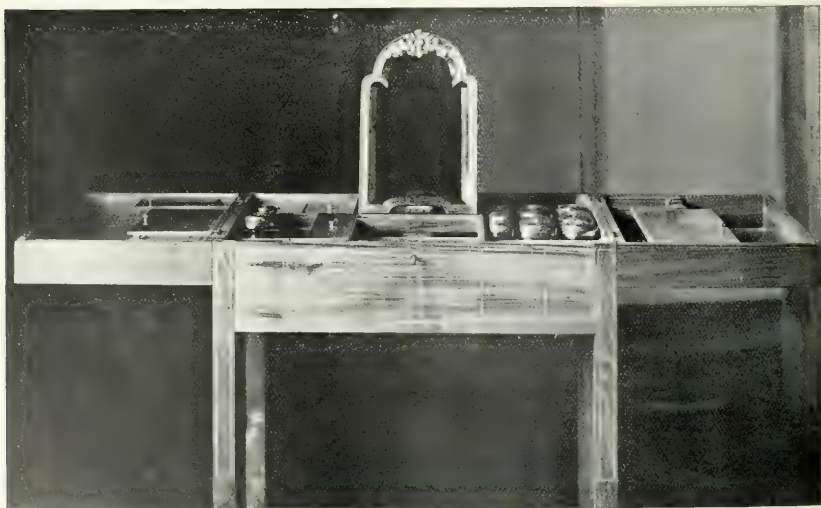
decorate, to make something that would fulfil a specific purpose of adornment and permanently beautify some chosen place.

It is this idea that is being revived to-day. A steadily increasing section of the public is asking for something like consistency in the applications of art to modern life; and the wish to make practical æstheticism logical and complete is becoming a powerful factor in deciding the direction in which artists can hope to achieve success. The specialist, the man who narrows himself down to fit a certain groove and refuses to see what lies beyond it, is losing his following because he does not realise that taste has changed and that his work does not satisfy art lovers whose ideas have progressed while his have been standing still. His place is being taken by the more observant craftsmen who can read the signs of the times, and are prepared to adapt themselves to what is plainly required.

That the change is really in the best interests of art, though it may affect seriously a considerable class of artists, is quite undeniable. Decoration is the foundation of all that is best in artistic production, and its principles govern every detail of sound æstheticism. The great pictorial masterpieces which have set the standard of picture painting throughout many ages owe their authority

to the fact that they were created by men who considered design as an absolute essential for the building up of great compositions, and depended on nature for the component parts of a pre-conceived pattern rather than for suggestions as to the subjects that should be chosen for illustration. The modern painter has accustomed himself to worship realism, and to condemn as conventional everything which does not reproduce exactly the facts that nature presents. He has bowed down before the imitative accuracy and truth of the old masters, but he has missed the value of the decorative convention which in their work brought nature and art into harmony; and he has lost in consequence the guidance by which his effort can most surely be saved from straying into vague irresponsibility. Therefore, a change in the public taste, and the growth of a demand which will oblige the workers to study more closely the laws of decoration, cannot fail to improve the character of their art, and to give it eventually a higher value and significance.

At present the number of men who have set themselves to satisfy the new condition is distinctly limited. In the great array of working artists some are too wedded to their habitual methods, or too well satisfied with the successes they have made in the past, to care to



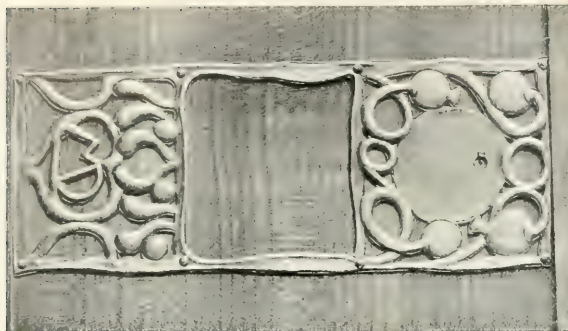
FOLDING DRESSING TABLE

DESIGNED BY FRANK BRANGWYN



BEDROOM DECORATED BY
FRANK BRANGWYN

A Room Decorated by Frank Brangwyn



METAL WORK

DESIGNED BY FRANK BRANGWYN

worthy of attention. His originality and inventiveness have been repeatedly shown in a very wide range of practice, and he has dealt admirably with many forms of technical expression. Wisely he has not limited himself in the exercise of his capacities, but has been as various as any of the mediæval artists in his choice of material, and in his selection of fields in which to work. As a picture painter he has

launch out in fresh directions; others are too blind to what is going on about them to see that they cannot hope to raise a fresh crop on ground that their predecessors have already exhausted. Only here and there is there to be noted evidence of more correct appreciation, signs that the position of affairs is read aright, and that its necessities are properly and practically understood; but though these evidences are scattered they are plain enough to put beyond question the change in professional practice that is inevitably coming.

No one, perhaps, deserves greater credit than Mr. F. Brangwyn for keen and prompt appreciation of the duty that lies upon the artists of to-day. He is an instinctive decorator, with a true knowledge of all the refinements of design, the subtleties of colour arrangement, and the elegances of line, which must be closely studied by the craftsman who wishes to do work



FOLDING DRESSING TABLE (CLOSED)

DESIGNED BY FRANK BRANGWYN



BEDROOM FIREPLACE
DESIGNED BY E. BRANGWYN

A Room Decorated by Frank Brangwyn

made a reputation that stands as high abroad as at home ; and as a designer of stained glass, textiles, and woven fabrics, metal work, and other ornamental accessories, he has few rivals. One of the most interesting of his developments has been as a decorator of houses. Here he has been able to combine his many-sided knowledge of the applied arts with all that is most original in his pictorial feeling, and to unite harmoniously exquisite freshness of fancy with constructive ingenuity of a delightful kind. As a consequence he has gained artistic effects that are in some respects unique, because they are the outcome of his peculiar individuality, and reflect his own personal beliefs about the part that æsthetics should play in modern life.

His most recent effort in domestic decoration has just been carried out for Mr. and Mrs. Davis, at 13 Lansdowne Road, London, where, with other well-known artists, he has helped to give to an ordinary London house an extremely attractive aspect. His share in the work is the principal bedroom, in which every detail of the arrangement, every piece of furniture, and every little accessory by which the decorative scheme is perfected, can be claimed as an expression of his artistic creed. The room illus-



PAINTED PANEL

BY FRANK BRANGWYN

trates in every part the feeling that dominates the whole of his practice in painting and design ; and



METAL WORK

DESIGNED BY FRANK BRANGWYN

A Room Decorated by Frank Brangwyn



PAINTED FRIEZE

BY FRANK BRANGWYN

in its subdued, yet varied, harmony of colour, its severe dignity of line, and its atmosphere of absolute fitness for its specified purpose, it bears the stamp of an artist who does nothing without exact calculation, and leaves no detail to chance.

There is an especial charm in the manner in which the colour is managed. To gain repose without dulness and delicacy, without monotony, is the first essential in the decoration of a bedroom, so Mr. Brangwyn chose a scheme of quiet tints that

would combine into a restful effect of warm greys. Into the frieze of figures and landscape, and into the panels on the upright strips of woodwork which divide the walls into compartments, he has introduced tones of warm blue and flesh colour, and the cornice of the ceiling is in a deeper tone of the same blue. The doors, skirting, over-mantel, and all the articles of furniture are made of unpolished cherrywood, the warm tint of which contrasts effectively, and yet not strongly, with the brown paper that is the covering of the walls; and the floor is oak parquet not too highly polished. A slightly more definite note of colour, a rosier pink than the flesh colour in the frieze, accentuates the panel that, above the head of the bed, hides a telephone by which the occupant of the room can communicate with the other parts of the house. The door-handles, the switch-board for the electric light, and the little ring handles which are on the small cupboard doors of the over-mantel, are in oxidised silver, quaintly modelled and full of detail. The lines of the furniture, like those of the room itself, are dignified and without any restlessness, severe perhaps in their simplicity, but neither heavy nor trivial.



PAINTED PANEL

BY FRANK BRANGWYN

A Spanish Painter



DOOR HANDLE

DESIGNED BY F. BRANGWYN

They have in form the same character that there is in the colour—a subtlety that prevents the minute care that has been exercised in perfecting them from becoming too obvious. Indeed, careful, studied, and exact, as the whole work is, it has a curiously happy air of spontaneity, and makes no display of labour or eccentric ingenuity. It is a decoration without a flaw, and it shows most hopefully what vitality there is now in the school of design that is making its influence felt amongst us.

A SPANISH PAINTER.—ALIJANDRO DE RIQUER. BY FERNANDO DE ARTEAGA Y PEREIRA.

ALIJANDRO DE RIQUER É INGLADA, son of the Marquis de Bonavent and his wife Elisea Inglada, was born at Calaf (Catalonia), 1856. "Up to my twelfth year," he writes to a friend, "I had not left the mountains, and when I got to

town [Barcelona] the first deep impression I had (deeper even than one feels in a tempest) was to find myself face to face with the sea. The sea without bounds, the horizon that had no ending, into which a few white spots, like seagulls' wings, were vanishing—fishing smacks, of which I dreamt all night, for I could not believe that they would ever come back. I had never seen a greater water than the mountain burn and the mill-dam hard by my father's house, and this great endless liquid plain astonished me by its beauty, while it terrified me by its majesty." The boy began, of course, by filling every blank space in the margins of his books with scribbled drawings: whenever he had a



PAINTED PANEL

BY FRANK BRANGWYN



"THE ANNUNCIATION"

BY ALEJANDRO DE RIQUER

copper or a piece of silver he laid it out in picture books and broadsheet fairy tales, but school work he abhorred. As he would not learn at home he was sent to the *École Chrétienne* at Béziers, and there he first learnt the use of colours from Frère Samuel. When he came back to Barcelona he joined the art classes of the "Lonja," the city art school, but to little purpose, and he was not contented till he got his father's leave to go back to France. Here he studied by himself in the Museum at Toulouse in 1875 and 1876, and his father, seeing his evident capacity and bent, now consented to give him a free hand, and definitely agreed to his taking up the artist's career. In 1877 he worked at Paris at the Louvre and Cluny Museums, and in 1879 in North Italy, visiting Rome, Florence, Pisa, Genoa, Milan, Verona, and Venice. The three Italians that then profoundly impressed him "with the same feelings of wonder and awe that had passed over him when he first saw the sea," were Botticelli, Filipino, and Crivelli, and for the last his enthusiasm and admiration has only increased with time. When

he came home to Catalonia in 1880 he was a stalwart Pre-Raphaelite, and though he was "not even aware that England possessed such a man as Dante Gabriel Rossetti," his own early works, *The Divine Shepherdess*, *The Annunciation*, *The Virgin and Child*, belonged both in subject and execution to the school that followed the lead of the "Primitifs." In 1881 he went back to Italy, a "real journey for study," and came back with a full portfolio and a brain seething with "the joy of what he had learnt and seen," to be met with a great sorrow. His mother had passed away but a few hours before he reached his father's house.

And now, under the influence of his great grief for his loss and his great passion for his art, the young artist's real life-struggle began. It was in his tiny studio in the Petritad that he designed six tapestries for Señora Vilator di Torres from the famous Catalan ballad *Los Estudiantes de Tolosa*. These were finished in 1884-5, and the cartoons published in book form 1886. The illustrations for *Marta y Maria* in Professor Domenech y Montaner's series *Arti y Letras* show the effect of

A Spanish Painter



PAINTED PANEL BY A. DE RIQUER

an enthusiastic study of Japanese art, to which Riquer gave much of his time when not actually pencil or brush in hand.

In 1886 his design for a ceiling on the subject *Surge et ambula*, gained the prize offered by the "Friends of the Country," a Barcelona Association. His marked decorative talent was now bringing him work, and among his commissions were the decoration of the villa of Señor Martí Codolar, the drawing-room of Señor Torres y Regetós, the dining-room of Señora de Alomar. His "carved chest" won him a medal at the Chicago World's Fair. His love of detail, his patience, and his ceaseless self-instruction prepared him for the

decorative work in which he took so deep an interest. "My observation," he writes, "is rather that of a man who follows his path with bent head in constant and continual admiration of the tiny things before him, than that of him who passes on with his head up gazing afar and taking in vast horizons. A flower, a tuft of grass, the twinkling of a leaf rivet me. I worship the beasts and birds, and all the growth of the woods. I prefer a quiet corner of nature to any panoramic landscape, and when I reach the close of my career I should like to be able to say with the great Japanese master, Hokusai, 'I die happy, because at the end of my days I have at last been



PAINTED PANEL BY A. DE RIQUER





"ST. ELIZABETH OF HUNGARY"

BY A. DE RIQUER

(By permission of Don E. Guell)

brilliance of schemes of art that responded to my own ideas, as well as by the originality and richness of the creations of industrial art due to the genius of William Morris. I picked up what I could from all this, and carefully wrote down my impressions of it all, for I meant to proclaim these hitherto unknown glories in Catalonia. Especially I brought back with me the first number of *THE STUDIO*, and I am proud of the fact that, when in other places that now eagerly follow in it every manifestation of Modern Art there was still an almost complete ignorance of this wonderful Review, there are artists at Barcelona among its earliest subscribers. . . Posters! why, ever since I saw the first of the new posters the thing tempted me so strongly that I offered several tradesmen here [Barcelona] to do their posters for nothing; not one would listen to me." However, kindly chance

gave him the opening he desired. The City of Barcelona in 1896 offered a prize competition for a poster for its Third Exhibition of

able to set down the true movement of a blade of grass."

In May, 1894, Señor de Riquer visited England, "a journey that fixed my present theory of art. It was then," he says, "that English art revealed itself to me in all the strength of its deep-rooted personality. After I had been admiring the Old Masters at the Galleries the Modern Masters stood before me as strong as ever, and with all their profound knowledge of their art—Burne-Jones, Millais, Moore, and, above all to me, Dante Gabriel Rossetti, blazing like a sunflower of poetry, reflecting and reproducing absolute beauty. And then, outside the galleries, there were Aubrey Beardsley's Avenue Theatre poster on the walls of the streets and of the Underground railway stations, his Yellow Book cover in the booksellers' windows, Hardy's 'Gaiety Girl' at the theatre doors, the first number of *THE STUDIO* on the book-stalls. I was dazzled by the



TRADE SEAL

DESIGNED BY A. DE RIQUER



"CHRYSANTHEMUMS
BY A. DE RIQUER

Art and Industry, and de Riquer won it, though his design was "sideways" instead of "upright," as preferred by the Municipality's conditions. This was the first in a long and successful series, amongst which should be mentioned *Granja Azícola* (Poultry Farm) 1896, *Salchichon de Vich* (Vich Sausage) 1897, *Quan jo era noi* (When I was a lad) and *Crisantemas* (Chrysanthemums) for his own books, 1898; *Mosáicos Hidraulicos*, 1899; a big design for the St. Luke's Club; and *Bellezza*. Last year the Athenæum of Barcelona granted him the use of their building for an exhibition of picture posters.

By the lovely little editions of his own writings illustrated in colour and in monochrome; by his *Christmas Numbers* for Señores Montaner y Smids, of Barcelona—*El Sueño de las Calaveras*, 1896, and *Rinconete y Cortadillo*, 1897, de Riquer has gained a foremost position in his own country. He has designed, built and decorated his own home and studio in the Frenaría, Barcelona. His books revealed a new Catalan author, and were characterized, so competent critics are agreed, by their poetry, their freshness, and their glowing expression of the love of natural beauty.

Standing as he does in the first rank of the Spanish artists of to-day, de Riquer owes this position to his own exertions; he has belonged to

no "school," he has learnt where he could, what he could. "I have always been obliged to dance a *pas seul*," he says, "and I have danced it in my own way." In this fact lies the secret alike of his strength and of his limitations. His work, as our illustrations (some published here for the first time) certainly attest, shows at once the sincerity of his convictions and the faithfulness with which he has pursued his own ideals.

FERNANDO DE ARTEAGA Y PEREIRA.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. N. Shepard's drawings, of which we give illustrations on pages 188, 189, and 191, are things about which Charles Lamb might have written an essay. When we look at them and contemplate their whimsical tenderness and their blending of the grotesque with everyday realism, we visit in imagination a sort of toybook fairyland, where the genius of Japan's art plays the quaintest of pleasant freaks, both with English moods of thought and with English children. It is thus that the accompanying illustrations appeal to us, and it will be noticed in the coloured print how easily Mr. Shepard, while keeping his subject all in fantasy, gives a quaintly realistic impression of what winter is to the poor. The other illustrations form a complete series, and should be looked at in the following order: first *The Fog*, then comes *The Wind* and blows away the fog, but brings *The Rain*; the winter scene comes last.

If anyone has a right to speak with authority on the question of the real secret of success in the decorations of keyboard instruments it is Mr. Arnold Dolmetsch, not only because his thorough and first-hand knowledge of the old keyboard instruments has kept him constantly in touch with their historic styles of decoration, but also because he has seen his knowledge tested experimentally by the artists who have painted his own clavichords and harpsichords. He speaks, then, as an expert, and the opinion at which he has arrived may be thus summed up: that the applied ornament should be sufficiently flat in treatment to seem part of the wood itself. On the name-board—that is to say, on the panel above the key-board—decorative figure subjects have been tried with success; but here, as elsewhere, the scheme of colour must contrast but very slightly with the tone of the surrounding



FRIEZE

BY A. D. R. 11



"FOG"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"



"WIND"

BY F. N. SHEPARD

wood. This result may seem quite a simple one to achieve, yet the surfaces of a key-board instrument are so tempting that it is hard indeed to avoid painting on them in a manner far too pictorial. As an example of a good old style of ornament, an illustration is given on page 192 of an ancient Italian virginal, the sound board of which is decorated with some fluent scrolls having a rare grace of form and movement. This virginal was made in 1584, and the unknown artist who painted it had a dexterity of hand equal to that of the Persian potters

Many persons are very inquisitive as to the way in which a musical instrument is designed. To them, however, Mr. Dolmetsch gives very little encouragement, having no recipes of design to offer. "Musical instruments design themselves," he says with enthusiasm, meaning by this that the beauty of their constructional parts and lines has its origin in certain fixed mechanical rules and practical needs that govern a master craftsman throughout the whole course of his constructional work. In a clavichord, for example, the curve of the bridge is determined, not by somebody's unfettered inventiveness, but by the required

"SNOW IN EARLY SPRING"

FROM A WATER-COLOUR BY

J. N. SEDGWICK









"RAIN"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"



"SNOW"

BY F. N. SHEPARD

length of the strings; while the length of each string is plainly dependent on the tone you wish it to give you. For these reasons, and many others, Mr. Dolmetsch arrives at the art of design by being submissively obedient to the science of construction.

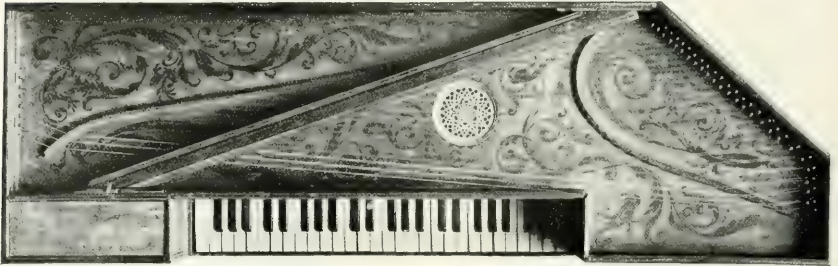
On page 192 will be found an illustration of a clavichord by Mr. Dolmetsch himself, and a few words must be said about those of its good points which a print in half-tone cannot represent. First, then, as to the framework. It is made of a species of foreign pine which, when cut and finished in

the right way, has a golden-yellow surface with a good texture. Mr. Dolmetsch, to the regret of cabinet-makers, refuses to touch any wood with glass paper, the effect of this abrasive process being that some of the minute particles of wood-dust penetrate into the grained surface and destroy its brilliancy. The smooth cut of a well-sharpened tool is a thousand times better than rubbing with glass paper, so Mr. Dolmetsch never interferes with the lively qualities of surface to be obtained by planing. This method of work was obligatory among the great old makers of violins; it survives here and there, as in the best



FRONT OF HARPSICHOID

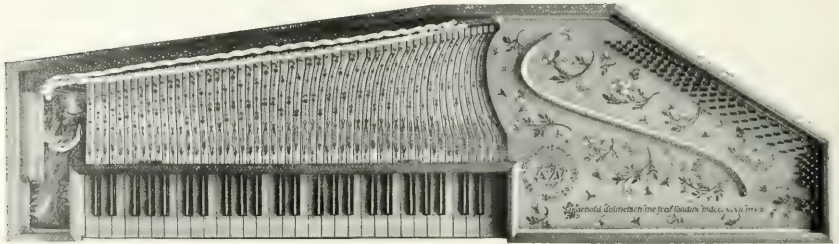
MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



ITALIAN VIRGINAL

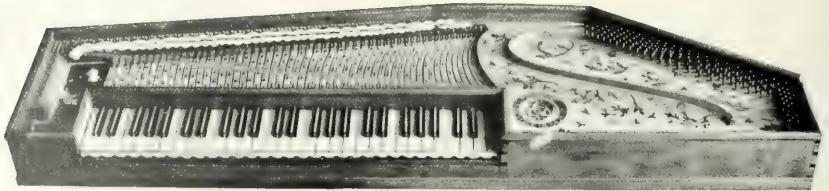
(By permission of Arnold Dolmetsch)

MADE BY DOMINICUS VENETUS IN 1584



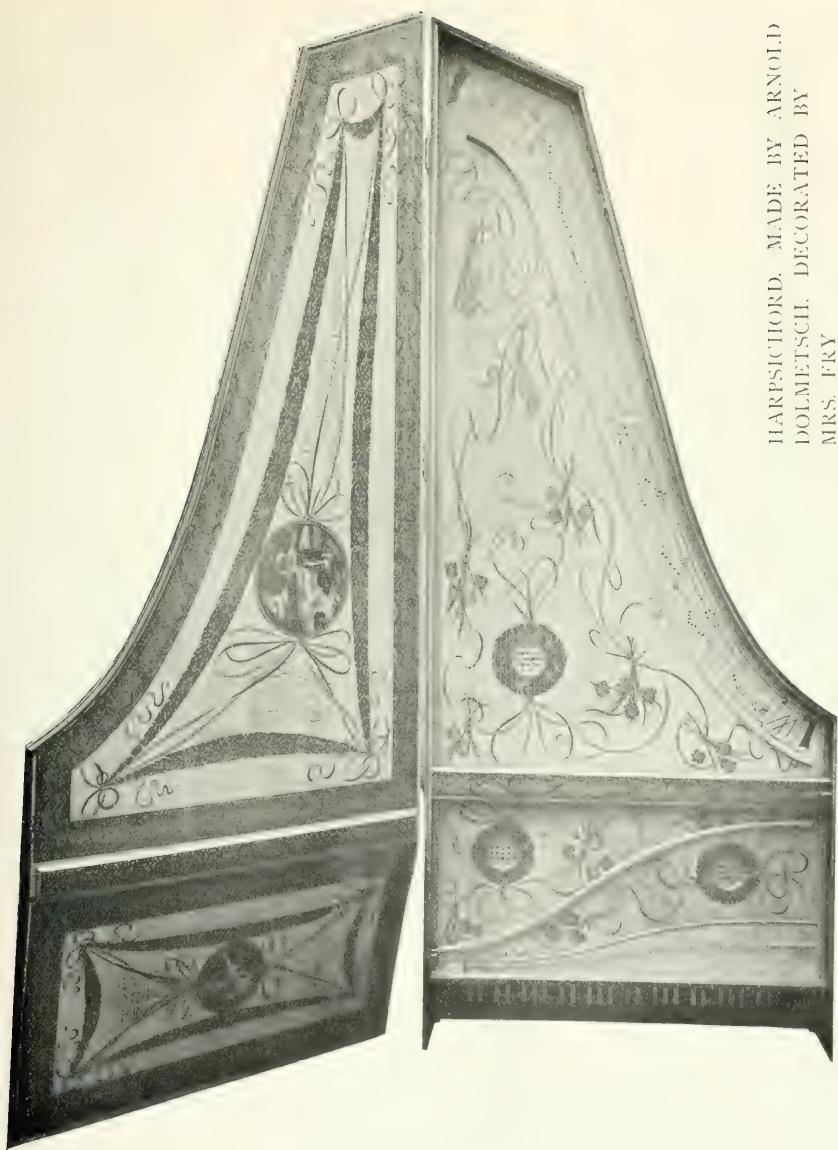
TOP OF CLAVICHORD

MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



CLAVICHORD

MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



HARPSICHORD. MADE BY ARNOLD
DOLMETSCH. DECORATED BY
MRS. FRY

ecclesiastical woodwork; and those who have tried it know that Mr. Dolmetsch is right in his high estimate of its worth in decoration. Whether he is equally right in employing a thick transparent varnish is another matter. Many admirers of good work find pleasure in carefully varnished woods, whilst others—and we are amongst them—do not like them, but think regretfully of the times when the finished surfaces, after being

darkened by exposure to the light, were vigorously polished with beeswax and plenty of “elbow grease.”

The decorations on Mr. Dolmetsch's clavichord are painted in tempera, and Mrs. Fry has succeeded in keeping them flat and unobtrusive. There are pansies on the soundboard, sprigs of lavender on the keys, and it will be noticed that the small sprigs correspond with the flats in the musical scale. The other instrument—the harpsichord—is embellished more profusely, and the gracefully twisted ribbons are not everywhere quite flat enough in treatment. But the rest of the decoration—the guinea-hen flowers upon the soundboard, the festoons of leaves and small wild plums round the lid, and the girls in brown and gold upon the name-board—all this, when seen on the instrument itself, is remarkable for its tactful and easy handling.



SETTEE

BY ALEXANDRE CHARPENTIER



DINING-ROOM

FURNITURE BY ALEXANDRE CHARPENTIER
CARPET BY FÉLIX AUBERT

We have received the following communication from the Rev Stephen F. Bridge, vicar of Herne Hill:—“Mr. Ruskin during his long life was far more intimately connected with this place than any other. His father brought him to 28, Herne Hill, as a child of four years old, in 1823; the preface to ‘*Praeterita*’ is dated ‘Herne Hill, 10th May, 1885,’ and indeed in this house, which is still occupied by Mr. and Mrs. Arthur Severn, he had a home to the very end, though it is now some years since his health has permitted him to come up from Brantwood. The Denmark Hill house, to which he removed for some twenty



"FLOWERS"

FROM AN OIL PAINTING BY HENRI DUMONT

years, and at which, during the zenith of his fame, he was visited by men only less celebrated than himself, is also in this parish. The historical or literary associations of a suburb in South London, as we are often reminded, are none too many, and I am sure the admirers of Mr. Ruskin's genius will feel that some fitting memorial of him—presumably a mural one—should be placed in the church of a place where his genius formed itself, and with which he had such life-long ties. Mr. Holman Hunt and Sir W. B. Richmond, R.A. permit me to mention their names as supporting the scheme. Cheques or postal orders for the 'Ruskin Memorial Fund,' for which I shall be very grateful, should be made payable to the Vicar and Churchwardens, and can either be sent to me, or to the Herne Hill Branch of the London and Westminster Bank "

at the Gallery of the Artistes Modernes, Rue Caumartin. Three newcomers have joined their ranks M. Yahn-Nau, whose jewellery is full of imagination; M. Bocquet and M. Sauvage. The last-named is a decorator of great gifts. At one time he yielded to somewhat doubtful influences, but now we find him steadily gaining the right path with discretion and care, and at the forthcoming Great Exhibition he will display work which must make his name known. The founders of the "Art dans Tout"—M.M. Plumet, Damp, Seltersheim, Charpentier, and Desbois—displayed work which, while throwing no fresh light on their capabilities, was yet worthy of all merit. M. L. A. Hérolé showed some *marqueterie*, M. Jorrand an over-involved tapestry, and M. Moreau-Nélaton some glazed pottery, his

PARIS.—At the annual exhibition of the Société des Femmes-Artistes, held in Georges Petit's Galleries, there is nothing or, at most, very little demanding attention. The best things are those contributed by Mme. Marie Dubem and Mdle. Lisbeth Carrière, daughter of our great and esteemed artist. Mdle. Carrière paints flowers as they are seldom painted, with a tender melancholy, and yet strongly, conscientiously, and without a trace of affectation. This is all; but these two ladies have done admirably, and their work stands out in striking contrast to the mass of mediocrity around.

We have pleasure in giving on this page a remarkably clever study in oils of *Flowers* from the brush of the talented painter, Henri Dumont.

The little society known as "L'Art dans Tout" held its annual exhibition

decorative *motifs* being, as usual, field-flowers, from which he can always obtain the most charming effects. No doubt all these artists are reserving themselves for the Great Exhibition, so soon to open its doors, for the display to which I have referred was one of quite subordinate interest.

The large collection of drawings by Puvis de Chavannes, bequeathed by the great artist to the Luxembourg, has just been arranged. What a lesson it is to look at all this frank, honest work, full of beauty and harmony, and absolutely innocent of subterfuge and thought of mere formula. Every day we feel more deeply what the loss of such a man means to French art. For how small they appear, all these producers of *beaux morceaux*, these exhibitors of impeccable *technique*, these little *virtuosi*, beside the creator of a hundred noble, lofty works, one and all instinct with a fervent and a humble love of pure Nature.

Mdlle. C. H. Dufau, who has succeeded M. Lévy-Dhurmer at the "Société d'Éditions Lit-



VASE

BY O. WOLFERS

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PENDANT

BY O. WOLFERS

téraires," is a young artist full of energy and purpose, and gifted with a very keen sense of observation and a rare faculty for decoration. Her *Visions d'Espagne*, *Le Tage*, *Ceinture de Tolède*, *L'Étang de l'Escorial* (oil painting), *Le Soir à Grenade*, and *La Malaguena* (water colours) are worthy of all praise. The artist affects broad masses of colour, which she harmonises with an originality and a feeling for "values" rarely met with in a woman. She never troubles about *minutiae*, or useless detail, or trifles of any sort. She has a profound sense of light and atmosphere. In coloured lithographs, such as her *Images pour l'Ecole*, she reveals, moreover, a decorative knowledge which deserves to be utilised. She would be at her ease on big mural surfaces, where her fancy, based on sound observation, would develop marvellous results.

G. M.



BRACELET

BY O. WOLFERS

BRUSSELS.—The original idea of a Religious Art Salon, organised by the committee of the "Durendal" literary review, seemed interesting, for we had heard for years past loud protests against the "École de S. Luc," which has long been striving tyrannically to turn religious art in the direction of a clumsy imitation of the Gothic.

Unhappily the exhibition in question showed only too clearly how modern religious art has descended to the deepest depths of hypocrisy, both in feeling and in execution. Nevertheless, this exposure should assist the renovating movement on foot, and it is to be hoped the Abbé Moeller may soon be able to renew his praiseworthy efforts.

Very justly has it been said of the Salon of the

"Cercle pour l'Art," that its chief characteristics are sincerity and seriousness. Here we find no mere "official" daubs, no loud *débuts*, none of the customary works of commerce, triple-varnished and gorgeously framed. Nearly every exhibitor is a true and sincere artist. Among the most notable exhibits are those of M. A. Verhaeren, M. F. Baes, M. Janssens, M. Coppens, M. Hannotaux, M. Ottevaere, M. Laermans, M. Lynen, M. Vandeneeckhondt, and M. Fabry; not forgetting the clever and delicate sculptures of M. V. Rousseau, the embroideries of Mme. de Rudder, and the dainty jewellery of M. O. Wolfers.

At a meeting held at the Cercle Artistique de Bruxelles, M. Gabriel Mourey lectured recently in clear and characteristic fashion on the art of the



HAIR-COMB

BY O. WOLFERS

great French artist, Puvis de Chavannes, for whom he expressed the utmost admiration. F. K.

BORDEAUX.—"L'Art Moderne" is the title of a society which has just been founded here, with the object of cultivating, by private and by public initiative, a taste for industrial art among us. The first exhibition opened on the 17th of January, and was entirely successful. Among the local artists who exhibited were MM. Arenson and Bugincourt, Emile Brunet, Sem, Carme, Cosson, Lianbet, Despujol, Faure-Laubarède, Flor, Charles Gautier, Goussé, Georges and Henri Hamm, and Clément Mère. Several outside artists also contributed, and the "Art Nouveau," so boldly conducted by M. S. Bing, sent some very interesting specimens of Tiffany glass, with jewellery by Colonna, porcelain work by Rörstrand, also pottery, furniture, stuffs and carpets.

The Society is also publishing a little monthly review, the aim of which is to spread its doctrines abroad. I. T.

VIENNA.—The Winter Exhibition of the Austrian Secessionists ("Vereinigung bildender Künstler Oesterreichs") was the third successful display of the younger group of Austrian artists in their new building. The number of exhibits comprised over a hundred drawings, etchings and pastels, besides some coloured prints and water-colours.

There was a profuse display of good foreign work; indeed, French and British artists almost ruled supreme in several rooms. Among the French contributors I may mention Boutet de Monvel (*Jeanne D'Arc*), and a series of illustrations

for children's books); Henri Rivière, Eugène Carrière, Charles Maurin, P. Dupont, Vallotton, Jeannot, and that group of congenial artists who may be classed under the title of the "fathers of the modern *affiche*" in Paris: Steinlen, Grasset, Cheret, Toulouse-Lautrec, Forain, and Léandre.

English art was strongly represented by three of its most pronounced characters in the present stage of contemporary art and handicraft: Nicholson, Walter Crane, and Frank Brangwyn. Mr. Nicholson's coloured prints of London Types show us unique specimens of national character that will be classed among the truest historical documents at the close of our 19th century. Aubrey Beardsley's marvellous drawing of *Isolde* was conspicuous among a collection of studies and sketches by different British artists.



LANDSCAPE

FROM A CHALK DRAWING BY RUDOLF JETTMAR



LANDSCAPE. FROM A CHALK
DRAWING BY R. JETTMAR

Studio-Talk

Mr. Gerald Moira contributed four of his cartoons for the new Shakespeare Memorial Theatre at Stratford. One of these fine broad designs was marked in the catalogue under the title of *Bad Weather* ("Unwetter"), rather a novel translation of "gentle Shakespeare's" *Tempest*!

Germany was, perhaps—taking into account the recent development of graphic and illustrative art in the Fatherland—not seen to its full advantage this time. Some coloured drawings by Angelo Jank, of the quaint old town of Rothenburg are worth mentioning. His manner of handling dry pastels, pencil or chalks, forcibly reminds us of the style formerly adopted by the vigorous old masters of wood-cutting. His technique and execution are invigorated by a wholesome kind of sentiment, that may be called essentially German.

Among the other German artists who contributed examples of their characteristic work, may be mentioned: Thoma, Leibl, Liebermann, Leistkowitz, Lührig, and Ludwig von Hofmann, Max Klinger and Otto Greiner, Richard Müller and Fritz Erler. Some of Professor Adolf von Menzel's crayon drawings were characterised by his rare and curious observation of the foreshortening of figures, etc. Menzel sometimes gives the impression of being a kind of artistically gifted private detective, walking quietly about with searching eyes that see peculiarities of men and things not noticed by ordinary human beings; he always picks them out with a dry sense of humour quite his own. Studies and sketches of this kind are numerous

in his more recent work, but they were quite a surprise to many visitors at the Vienna Exhibition.

Belgian and Dutch art was seen to advantage in such artists as Khnopff, Rysselberghe, Lecomte, Meunier, Isidore de Rudder, M. Bauer and Louis Potter, whose Dutch and English types remind us somewhat of the old Flemish masters.

In the applied arts and art industry department there were several objects of interest from original designs by Thoma, E. R. Weiss (of Karlsruhe),



"CHARING CROSS STATION"

FROM A SKETCH BY F. VON MYRBACH

Studio-Talk



"THE MARKET AT LEMBERG"

FROM AN ETCHING BY EMIL ORLIK



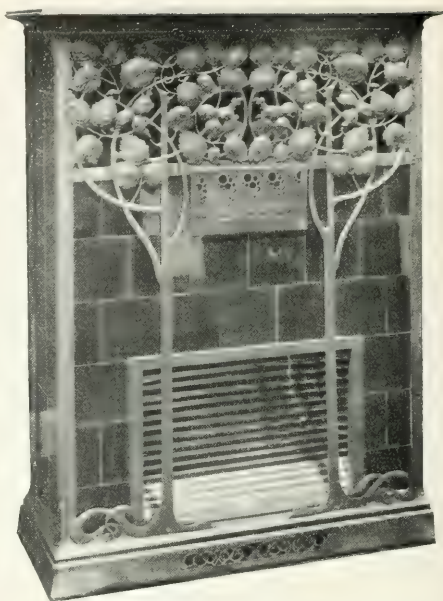
"A VISION"

FROM AN ETCHING BY RUDOLF HELLMAR

Studio-Talk

Josef Sattler, Louis Legrand, Carabin (picture frames in woodwork), Vallgren, Elsa von Kalmár, Géza Salzmänn, Oberländer, Arthur Illies (Hamburg), Ernst Moritz Geyger (Florence), and the pottery by the von Heider family (Schongau).

Austrian artists contributed a number of drawings and pastels. Baron von Myrbach's sketches included a snap-shot impression of Charing Cross Railway Station (see page 200) and a view of Liverpool Harbour, while Engelhardt, Klimt, Friedrich König, Lenz and List exhibited some of their best work. Ferdinand Andri (specimens of whose work will be found in THE STUDIO of July last) was not seen to such advantage this time as when he first exhibited his studies of Galician peasantry. Among the Austrians not living in Vienna, Emil Orlik (Prague) sent some of his etchings, hand-coloured prints and woodcuts; Ernst Stöhr (St. Pölten) some coloured designs, and Alois Hämisch (München) some black-and-white studies of fowls and ducks for book illustration.



GAS STOVE

DESIGNED BY R. HAMMEL
EXECUTED BY L. AND C. HARDTMUTH



"IN THE KITCHEN" FROM A WATER-COLOUR BY ERNST STÖHR

Two Austrian artists deserve particular attention, one of whom exhibited for the first time, Hans Przibram. Dr. Hans Przibram is a studied naturalist, whose knowledge of animal life has inspired him with artistic ideas, which are well adapted to book illustrations. His first work of this kind, recently published, is the small *Buchschmuck für den Musenalmanach der Hochschüler Wiens*, examples of which we give on page 207.

Rudolf Jettmar is a young artist of originality and fantasy, gifted with a rich vein of humour and sense of the grotesque. Besides some etchings (examples of which we reproduce on pages 201 and 205) he exhibited some landscape drawings, which cannot but leave a strong impression of romance on the fancy of those who enter into their peculiar charm (see pages 198 and 199).

Studio-Talk

The stained glass windows, after designs by Adolf Böhm, may pass for a good specimen of modern handicraft in Vienna, stimulated by the Secessionist movement. Böhm, of whom I had the opportunity to speak on a former occasion, is a true artist, and his method, remarkable as it is for its strong outlines, is well adapted for the making of stained glass patterns, where the leads are not only a principal part of the construction, but also form an important feature of the design.

For the background decoration of the different rooms Messrs. Hofmann, Auchenthaller and Böhm may be congratulated. There was a marked simplicity and unity of character in the whole arrangement, which consisted mainly of nearly white woollen cloth, relieved by some frieze patterns in gold and silver. This made a quiet and discreet background for the numerous exhibits, which, in spite of their number, were nowhere cramped and crowded in the limited space allotted to each object.

Some small pastels in hazy subdued tones were exhibited by George Sauter, and various pen-drawings of architecture by Joseph Pennell.

Brangwyn's pastel sketches and J. M. Swan's studies of lions and leopards are examples of English fine art that will never fail to delight the eye of the connoisseur.

The only weak point of the entire show was the exhibition poster by Koloman Moser, which must be pronounced a complete failure, being scarcely discernable in design and scarcely readable in the print. Moser is a gifted artist, but with a tendency to go beyond the limit of his abilities. This tendency is apt to mislead some of our younger artists, particularly so in regard to applied art. Some stained glass-ware which the artist called "Gebrauchsformen" was executed by the firm of Bakolowitz, but their forms, in spite of their title, possessed no qualities of "usefulness." Artists, unless they possess a sound knowledge of the laws, limits, and traditions of each particular branch of applied art and handicrafts, cannot invent new forms for the art industries which they wish to benefit.

Taking the Secessionists' exhibition as a whole it must be admitted that the display of the graphic arts was again a decided success, and



BEDROOM

THE SECESSIONIST EXHIBITION, VIENNA, 1903

another step forward in the development of modern art in Austria.

W. S.

BRISTOL. The Spring Exhibition of pictures at the Academy is now open, and is attracting a good deal of attention. For the past two or three years the standard of works sent in has been steadily improving, and though the Autumn Exhibition of last year, which was worked up to celebrate the Queen's visit to our city, was, perhaps, more showy by reason of the display of works by the Belgian artists, the present exhibition is one of sterling worth. There are, of course, several paintings which stand out prominently from their fellows, and David Murray's *Old Shoreham*, with its marvellous perspective of

sunset sky, is one of them. Another is *The Diamond Jubilee* by Gennaro D'Amato, a picture in which not only are the hundreds of figures massed together with wonderful effect, but almost every one is a carefully drawn portrait. J. C. Dollman, R.I., sends *Crusoe*, and Walter Langley, R.I. is represented by *An Interesting Chapter*, a small work, but a beautifully effective piece of colour.

The members of the Academy have contributed of their best. Mr. Wilde Parsons sends six excellent works dealing with the sea, the largest of which, a scene on the busy Thames, being a thoroughly well-drawn and well-constructed picture. Mr. Armstrong, R.B.A., shows some of his sombre but luminous mountain scenes;

and Mr. Reginald Smith, R.B.A., is well represented by his favourite "long-shore" work. *Crantock Bay* is decidedly the best thing Mr. Ehlers has yet done. Construction and colour are both good, whilst the long sweep of sand and distant shore is most delicately handled. At one end of No. IV. Gallery are placed 21 sketches by Sir Wyke Bayliss, P.R.B.A. They are delightful examples of Cathedral Interiors roughly jotted down. But of the whole collection of pictures and sketches, the two gems are undoubtedly *Near Shiplake* and *Aloes at Cannes*. These are small water-colour drawings of tangled weeds and wild flowers in the one case, and a corner of a garden in the other. The work in both is beautifully soft, yet distinct; each leaf is a work of art in itself, and yet there is no sense of laboured and unnecessary work, and no trace of body colour to give unnatural effectiveness. They are by Mr. Alfred Parsons, A.R.A.

L. A. B.



"LIVERPOOL HARBOUR" FROM A SKETCH BY F. VON MYRBACH
(See *Vienna Studio-Talk*)

DUBLIN.—Mr. Jack B. Yeats's Exhibition of "Sketches of Life in the West of Ireland and Elsewhere," which was held in Dublin at the end of last month, proved to be unusually interesting and successful. Owing no doubt to the fact that the time chosen was the week of the Irish Literary



FROM AN ETCHING
BY RUDOLF JETTMAR

(See *Figure Study, Vol. 1*)

Theatre performances—a gala week in Dublin for artists and authors—a great deal of attention was attracted to the exhibition, and the room in which it was held was almost constantly crowded with visitors. Mr. Yeats, who is a brother of the poet, has a quite remarkable gift for interpreting the quaintly humorous side of Irish peasant life. His sketches have all an extraordinary vigour and truthfulness, and convey an idea of movement rarely seen in latter-day work. This is especially true of his horses and donkeys. They are all alive, and all unmistakably Irish. His character sketches, too, are remarkable for their originality and energy of conception, and represent a new and very virile note in Irish art.

Anyone who knows Ireland—and more particularly the West of Ireland—will at once recognise those familiar figures the horse-dealers and jockeys, the returned emigrant, the aristocratic-looking peasant with more than a dash of Spanish blood in his veins, the wild-eyed story-teller—a veritable “Hanrahan the Red.” All these are well-defined

types of character, of which you may see examples every day in the remoter districts; but, though abounding in artistic possibilities, this wild, colourful life of the western seaboard has, till now, remained untransferred to canvas. Mr. Yeats's work would seem, by its very excess of energy, to owe much to the traditional poetic and imaginative power of the race to which he belongs, and he may be hailed as the first modern Irish artist who has sounded a clear and definite “Celtic note.”

E. D.

CANADA.—George Agnew Reid, R.C.A., President of the Ontario Society of Artists, is a Canadian by birth. He has studied in the Academy of Fine Arts, Philadelphia; in Paris under Constant, Laurens, Dagnan-Bouveret; in Italy; and in Madrid, giving especial attention there to the works of Velasquez. His sympathies are distinctively Canadian, and, besides landscapes, he has painted many figure subjects of Canadian life, which are widely known and appreciated both

in Canada and in the United States. In 1889 he exhibited for the first time at the Salon. Three pictures were accepted and well hung, a large oil, *Dreaming*, being placed on the line; this picture was shortly afterwards purchased by the Royal Canadian Academy for the National Gallery at Ottawa. Mr. Reid has since exhibited frequently in Paris and at many exhibitions in the United States and Canada. In 1893, at Chicago, *The Foreclosure of the Mortgage* received a medal and was very generally appreciated. In each figure composition the intangible elements of light, colour, and atmosphere are most sensibly present. The whole effect, enveloped by its light of morning, noon, or evening, is evidently pre-eminent in the artist's mind, so that whether it is a group of boys in a hay-loft, a



ILLUSTRATION FOR A FAIRY TALE

(See Vienna Studio-Talk)

BY FRIEDRICH KÖNIG

Studio-Talk



BOOK ILLUSTRATIONS

(See Vienna Studio-Talk)

BY DR. HANS PRZIBRAM
Leben im Museumssamach der Hochschule Wien, 1908 (Reinhold H. G. Meyer)

mother with her baby in her arms, an old woman winding wool, or a party of old men discussing some question of politics, the artistic, poetic presentment of these common-place facts endows them with a charm not to be found in the story alone. In all this there is an attempt also to make the method of expression suitable to the idea expressed. In *Adagio*, for example, we feel the charm of the slow movement from which it takes its name.

For the last four or five years Mr. Reid has been giving special attention to decorative subjects, feeling that this field offers the best means of expression to the figure painter. Some three years ago he, with several other Toronto artists, presented to the City Council a plan of decoration for a portion of the interior of the new City Hall. Though the designs were well received, the Council did not see its way to carrying them out at that time, and it seemed as if the whole effort would have to be abandoned. To prevent this, Mr. Reid offered to decorate a part of the main corridor in the hope that it would form the beginning of a municipal effort in this direction. The offer was accepted, and the work was undertaken, at Mr. Reid's suggestion, under the super-

vision of the Guild of Civic Art, a chartered body which owed its formation to the efforts of Mr. Reid, and a small group of men interested in mural decoration. This set of decorations was recently presented formally to the city.

Pioneers was the subject chosen. The decorations consist of two large panels (7 ft. by 17 ft.), and the spandrils of the three arches which form the main entrance to the corridor.

The large panels represent the settlers of the country, men who in the early years of the century cleared and surveyed the land, and whose descendants enjoy to-day the results of their labours. In the spandrils the subject is symbolically treated by four figures representing "Discovery," "Fame,"

"Fortune," and "Adventure," and the motto which they uphold reads, "Hail to the Pioneers; their names and deeds, remembered and forgotten, we honour here." These panels are thoroughly decorative in effect. Strong contrasts of colour have been avoided, thus helping the flat effect so essential in wall decoration. The elimination of inconsequent details, the broad masses of colour, and the border surrounding the whole serve the purpose very happily. The pleasant





THE CITY HALL, TORONTO, SHOWING
MURAL DECORATIONS BY G. A. REID

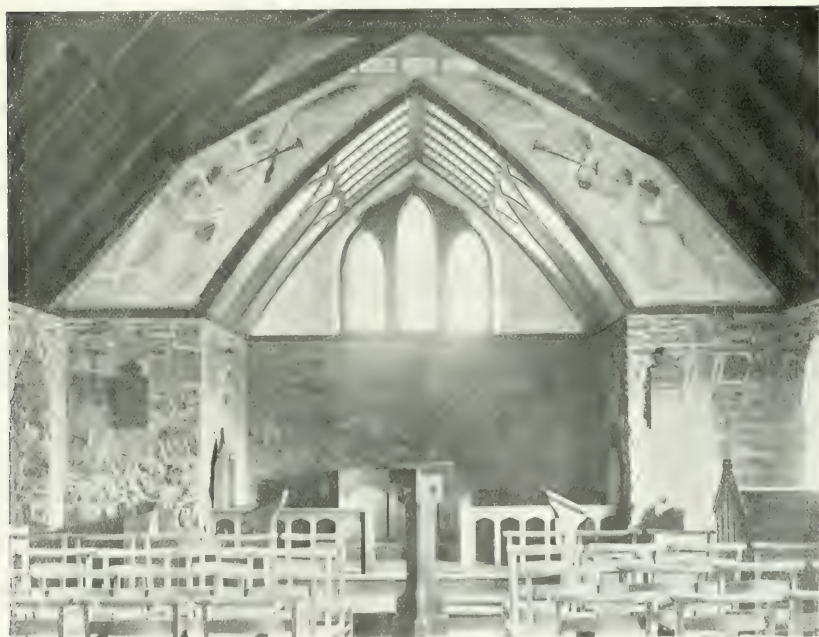


"PIONEERS" MURAL DECORATION

BY G. A. REID

scheme of purples, blues, soft reds and greys make a harmonious whole, giving life and beauty to the somewhat new and comparatively lifeless white walls of the interior of the building.

Mr. Reid has also produced a very charming effect in a frieze designed for a country house in the Catskills. The tender green of spring melts imperceptibly into the warmer tones of



CHURCH DECORATION

BY G. A. REID

summer, and these into the reds and russets of autumn. Figures carry out the idea of the seasons, a shepherd lad piping to his sheep, a family group resting in the grateful shades which summer gives, and an apple gatherer surrounded by the rich harvest. The whole is bathed in the delicious mist of Indian summer. J. G.

MELBOURNE.—Last month reference was made under this heading to Mr. D. M. Meldrum and the painting entitled *Welcome News*, which gained for the young artist the Victorian Travelling Scholarship of £150 per annum, which will enable him to pay visits to the principal art-centres of the Old World. We have pleasure now in giving an illustration (page 211) of the painting in question.

REVIEWS.

The Anglo-Saxon Review. Vol. 3. (London and New York: John Lane.) The present volume deals to a large extent with historical and political subjects. Its illustrations consist of photogravure

reproductions of *Napoleon Bonaparte* by Denon, *George Canning*, by Gainsborough, *Percy Bysshe Shelley*, by Amelia Curran, *Mary Shelley*, by R. Rothwell, *Paderevski*, from an excellent charcoal drawing by Emil Fuchs, and *Marie de Guise-Lorraine*, from the painting attributed to Clouet. The design upon the leather cover is imitated from a copy of the work "Bavaria Pia," presumably bound for Charles I. Mr. Cyril Davenport's note upon books bound for this monarch is of considerable interest to the bibliophile.

Pittura Italiana Antiqua e Moderna. By ALFREDO MELANI. (Milan: Hoepli.) This is an admirably-arranged and most useful little volume, somewhat spoiled in its general appearance by the very narrow margin of its pages, the result probably of its author's wish that it should serve as a pocket-guide to travellers. It begins with Etruscan and ends with Neo-classic and modern painting, passing in exhaustive review all the most typical examples of the pictorial art which the Italian peninsula has produced. The illustrations are excellent, and include a great number of reproductions of works of art which



"A STORY"

(By permission of E. B. Osler, Esq.)

BY GEORGE AGNEW REID



"WELCOME NEWS"

(See *Melbourne Studio-Talk*)

BY D. M. MILLERUM

have not hitherto been rendered easily accessible to the student. The frescoes and painted pottery from Corneto, Vulci, Pompeii, and elsewhere are well chosen and characteristic, whilst the examples of early Christian art from the catacombs and churches are equally felicitous. The gradual evolution of painting from its subordinate position as a mere adjunct to architecture to that of an independent art, can be readily traced in this admirable series of pictures; and, alas, its gradual decline in Italy during the 17th and 18th centuries, when the religious zeal which had produced so many masterpieces was waxing cold, is equally well brought out. The author expresses great hopes of a revival in his native land of the art which made her a leader in Europe for nearly 200 years, and gives a list of modern Italian painters of talent, many of whom, notably Segantini, have shown some of the reverent feeling for truth and beauty which characterised their great predecessors. The *Pittura Italiana* is one of a series of handbooks which would well repay translation into English, for unfortunately few of

those to whom it would be most useful are likely to be able to read it in the original.

Gordon Craig's Book of Penny Toys. (London: Lamley & Co.) Price 10s. 6d. net. Mr. Gordon Craig prefers the old penny wooden toys to the modern metal ones. He says they have "more expression" and "more colour," and are "perfect things in their way." And so he has drawn a number of them full size in his own archaic manner, printed them upon a coarse paper, painted them in their natural colours, and made a book of them that will please many—both old and young.

Little Journeys to the Homes of Eminent Painters. By ELBERT HUBBARD. (New York and London: G. P. Putnam's Sons.) Price 6s. A collection of chatty and most readable essays upon Michael Angelo, Rembrandt, Rubens, Meissonier, Titian, Van Dyck, Fortuny, Ary Scheffer, Millet, Joshua Reynolds, Landseer, and Doré. To those who desire to know something of the lives and work of these men, and who have no mind to read the ponderous and more learned tomes which have

been written upon them, we cordially recommend this unpretentious, lively little book.

Arts and Crafts Essays. With a preface by WILLIAM MORRIS. (London and Bombay: Longmans Green.) Price 2s. 6d. net. A reprint of short essays written by various members of the Arts and Crafts Exhibition Society (London), dealing with furniture, textiles, embroidery, and many other subjects connected with the decorative arts. They are on the whole most excellent in their general tendency, and would form suitable introductory papers to more important works on their respective subjects.

Highways and Byways in Yorkshire. By ARTHUR H. NORWAY. Illustrated by JOSEPH PENNELL and HUGH THOMSON. (London: Macmillan & Co.) Price 6s. Mr. Norway is to be congratulated upon his readable, interesting, and most companionable book. Descriptions of scenery and of pleasant walks, country traditions, folklore and anecdote are pleasantly interspersed with numerous pen and ink sketches of picturesque spots by Mr. Joseph Pennell, and of old-time incidents by Mr. Hugh Thomson. The whole book is admirably conceived and executed.

The "Halls." Pictured by G. F. SCOTSON-CLARK. (London: Fisher Unwin.) That Mr. Scotson-Clark has borrowed much from the Beggarstaff Brothers it were idle to deny, but the illustrations to the book now under consideration give evidence of an intelligent appreciation of other men's work, and bear no sign of that deadly mechanical imitation with which we are all too familiar. Mr. Scotson-Clark is not invariably fortunate in catching the likeness of the kings and queens of the music halls with whom it is his business to deal. The portraits of Miss Marie Lloyd and Miss Marie Loftus would certainly surprise the nearest and dearest to those ladies, but on the other hand the Eugene Stratton and Herbert Campbell are subtly observed and depicted in the most happy manner. We cannot honestly congratulate the publisher on the appearance of this volume; we have read the text more with amazement than amusement.

Freilicht: 100 Modellstudien, von Professor MAX KOCH. *Der Akt: 100 Modellstudien,* von MAX KOCH und OTTO RIETTL. (Leipzig: Internationaler Kunstverlag: M. Bauer & Co.) Both these books have the same object, to provide artists with studies of the nude figure in action and set against natural backgrounds. In "Freilicht" the hundred studies are purely realistic productions of photographs taken in the open air; and

in "Der Akt" an attempt has been made to adapt the poses of the figures to the purposes of the architect and designer. The idea in each case is commendable, and the intention is excellent; but the books lose some of their value as guides to artistic practice by reason of the want of taste shown by the authors in their choice of the models from whom the photographs have been taken. Few of the figures represented have much beauty, and in some cases they are actually unsuited for pictorial treatment. Better selection of material would have made both publications infinitely more useful than they are at present.

The Artistic Anatomy of the Horse. By HUGH W. ARMSTEAD, M.D., F.R.C.S. With Illustrations from Drawings by the Author. (London: Baillière, Tindal & Cox.) Although Dr. Armstead, in his preface, declares that he does not claim to have evolved any original idea in this work, he is to be credited with a very accurate perception of artistic requirements. His experience as a teacher of, and lecturer on, the anatomy of animals, in Mr. F. Calderon's School of Animal Painting, showed him the need of an elementary book on the structure of the horse, the animal most often represented in pictures, and he may fairly be said to have supplied just what was wanted for the instruction of students, and as a guide to more advanced workers. His drawings are clear and intelligible, detailed enough to explain even small matters, but not so elaborated that they are likely to puzzle people of limited experience; and his written explanations are tabulated and arranged with excellent judgment, and supplement the illustrations quite adequately. The book is one that should find its way into the great majority of studios, and it will be generally helpful.

The Golden Age. By KENNETH GRAHAME. Illustrated by MAXFIELD PARRISH. (London and New York: John Lane.) Price 6s. net. The work of Mr. Maxfield Parrish, an American artist of exceptional ability, has been referred to before in the pages of THE STUDIO. The drawings which he has contributed to this new edition of Mr. Kenneth Grahame's delightful book are remarkable in conception, and possess much originality in execution. The artist might be described as a long-sighted impressionist with a strong decorative instinct. His foreground figures, although drawn with great delicacy, are often in subjection to the background, which is treated with much detail. "You haven't been to Rome, have you?" is a remarkable instance of this; but others almost as notable are not wanting in *The Golden Age*.

Awards in "The Studio" Prize Competitions



ILLUSTRATION BY MAXFIELD PARRISH
FROM "THE GOLDEN AGE" (John Lane.)

Disregard to naturalistic lighting is always excusable in decoration; indeed it is doubtful if its extinction be not almost a necessity in all works of such a character. Whether this be admitted or not, Mr. Parrish deals with light as he wants it to be, and not as it is, and the resulting effect is by no means disagreeable. He is most daringly inconsistent, and yet is never offensively so.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A FRIEZEWORK CLOCK.

(A XLVI.)

The FIRST PRIZE (*Four guineas*) is awarded to *T'other Guv'nor* (Edward Pay, 27 Milton Court Road, New Cross, S.E.).

The SECOND PRIZE (*Three guineas*) to *Ora* (E. H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

The THIRD PRIZE (*Two guineas*) to *Vectis* (Alys Walton, Datchelor, Upton Road, Haylands, Ryde, Isle of Wight).

The FOURTH PRIZE (*One guinea*) to *Nektia* (Walter Cleghorn, 10 Albert Road, Langside, Glasgow).

Honourable mention is given to:—*Kohinoor* (Harry Woodrow); and *Thistle Top* (John Edine).

The judges find many of the designs good, but evidence of constructive knowledge is generally lacking.

DESIGN SYMBOLICAL OF

"WINTER."

(B XLVI.)

The FIRST PRIZE (*One guinea*) is awarded to *Meliagaunce* (Christine D. Angus, Bidston, Birkenhead).

The SECOND PRIZE (*Half-a-guinea*) to *Malvolio* (Olive Allen, 53 Newsham Drive, Liverpool).

Honourable mention is given to *Jason* (John Thirtle, The Elms, Banstead Road, Ewell, Surrey); *Chat Noir* (A. Lecte); *Fighting Mac* (T. S. Brydone); *Isca* (Ethel Larcombe); "*No. X.*" (Tom

Day); *Pan* (Fred. H. Ball); and *Zeto* (Will E. Tyler).

STUDY OF LEAFLESS TREES.

(D XXX.)

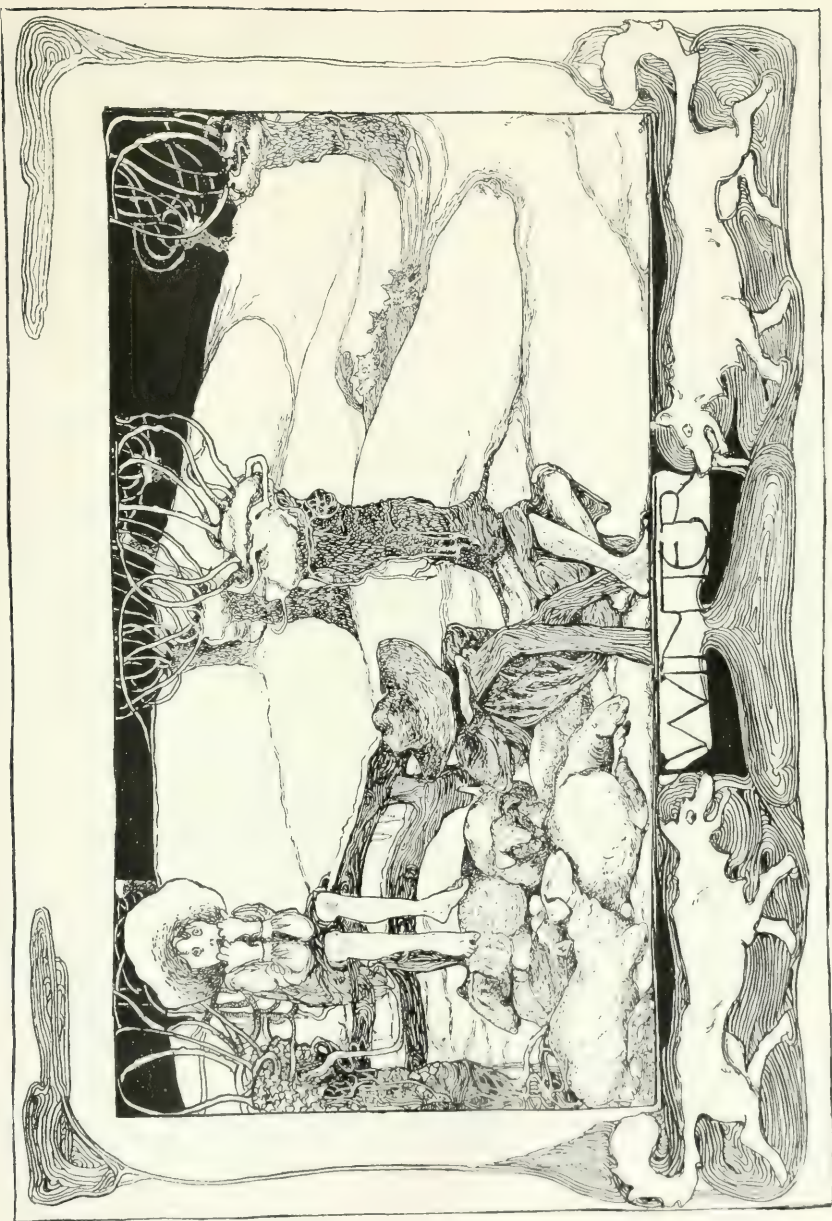
The FIRST PRIZE (*One guinea*) is awarded to *Amidol* (Seymour Conway, Inglecroft, Beckenham).

The SECOND PRIZE (*Half-a-guinea*) to *Ouzel* (W. C. Crafts, 9 Northwick Terrace, Cheltenham).

Honourable mention is given to:—*Bayford* (L. M. Powell); *Cockyleekie* (John Lea); *Euripides* (Percy Lund); *Fricka* (Mrs. F. S. Robinson); *Little Tats* (Mrs. Delver Broughton); *Nash* (F. H. Duffield); *Navig* (Pavin Coutts); *Osecola* (W. M. Dodson); *Peter* (A. H. Robinson); *Sweet Pea* (Miss P. Rochussen); *Sepia* (J. D. Turner); and *Yaffti* (Miss C. H. Gunner).



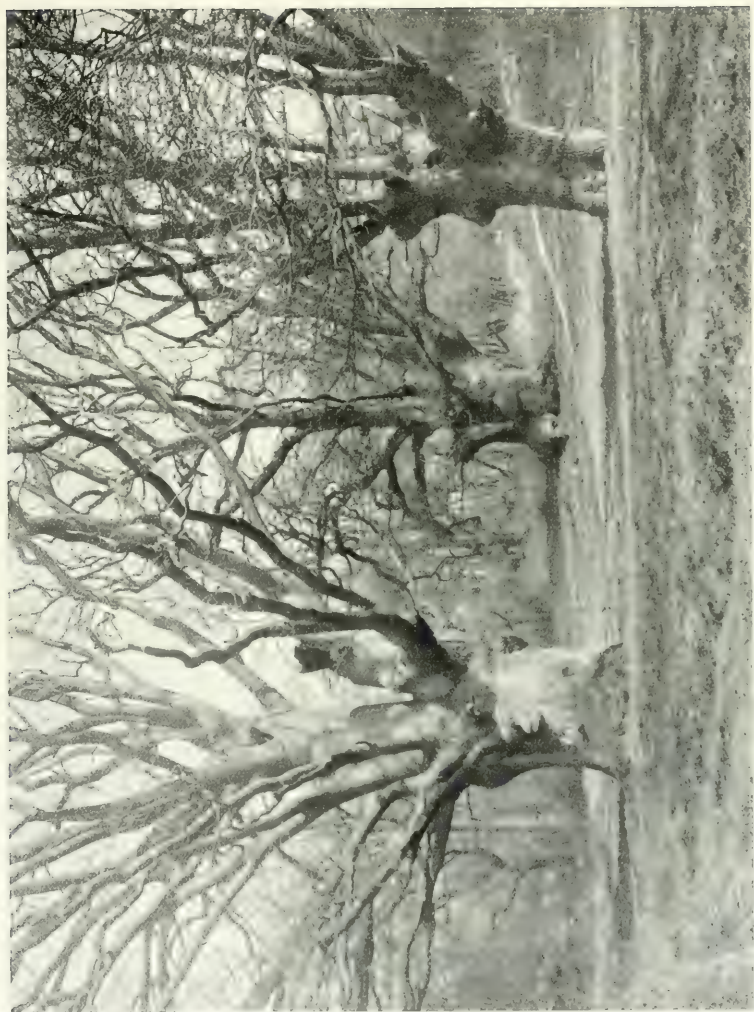
FIRST PRIZE
COMP. B XLVI
BY "MELIAGAUNCE"



SECOND PRIZE COMP.
B XLVI BY "MALVOLIO"



HON. MENTION
COMP. B XLVI
BY "JASON"



FIRST PRIZE COMP.
D XXX BY "AMIDOL."

THE LAY FIGURE. SPORT, ART,
AND ART STUDENTS.

"Don't talk to me about sport," lisped the Minor Poet; "it's a hateful thing—a form of war, indeed, having its own lists of killed, wounded, and maimed. When men have become gentler, thoroughly civilised, they won't harm one another for the sake of exercise, nor will women——"

"Leave the women alone," sneered the Journalist. "Man alive! the gentler sex happens to be also 'the belligerent sex,' as Mr. Lang warns you, and you'll get yourself into boiling hot water if you attack their sports."

"Why be rude in a discussion?" the Philosopher asked calmly. "The Poet is perfectly right in his remark that sport is a form of war; only he forgets, like most of us, that all human pleasures and businesses exact the same battle-toll of maimed, wounded, and killed. Yes, like it or not, the sum of life is war in a thousand forms; and peace—well, peace is but a dream, a delusion of minds which do not try to think truly. Our friend the Poet has clearly a good inkling of the truth, and he is also right when he says that, as civilisation advances and men become more sensitive, the love of sport grows tamer in its manifestations."

"Tamer, yes!" said the Lay Figure, "but not necessarily nobler. For example, when in Italy and Spain a bull fight was a sort of tournament between knights of the best families and savage bulls, and when, as happened usually, the knights fared much worse than their antagonists, the pluck displayed in this form of sport had something admirable about it; but that something certainly vanished when the knights, to save their own skins, became heroes at second-hand, paying men of the lower classes to do their fighting. And, by the way, our British delight in sport has begun to exhibit itself more in gate money than in games. We, too, are becoming athletes by proxy."

"Still, that's better than nothing," said the Art Critic, "and I wish *all* our artists had even a second-hand interest in sports and games; for their work would gain in vigour—would, in fact, lose the tendency it now has towards a boudoir-like sentiment—if they took pleasure in watching those games which require great physical strength and stamina."

"I have thought myself," said the Lay Figure, "that in all schools of art great encouragement should be given to cricket, tennis, football, racquets, and fives."

"Surely, football would be too dangerous for the

painting arm," suggested the Man with a Clay Pipe. "Hockey would be better. It's a ladies' game now, and I'm old enough to play it myself."

"But," continued the Lay Figure, "what I am driving at is this: that the atmosphere of a painting class, with its dead heat and its smell of oil paint drying, is a bad thing for students; so let its unwholesome influence be counteracted by regular exercise in the open air. The aim of a school of art should be that of turning youngsters of real talent into healthy as well as clever craftsfolk; but at present, unhappily, the health part of this programme is neglected, all kinds of temptations to overwork being thrust upon the attention of ambitious students."

"How true that is!" cried the Art Critic. "I could name case after case in which temptations to overwork have had the effect of ruining the health of students. Clever girls are the first to suffer."

"Naturally," said the Lay Figure. "Women never do anything by halves. Indeed, it is commonly their misfortune to defeat their own ends by doing too much, by being far too enthusiastic; and certainly it is high time that public attention should be drawn to the encouraged excess of work from which girls suffer in some schools of art. South Kensington should look into this matter."

"I agree with you there," said the Art Critic, "but the whole truth has yet to be spoken. Here in England the system of art education is bad throughout, for it is in absolute antagonism with all other kinds of education. Instead of bringing students into close touch with their country's life and traditions, it isolates them from the outside world, and confines them in a mere hothouse of academicism, where they are apt to sprout rapidly into prigs of the least amusing type."

"In other words," said the Lay Figure, "we need in art schools a public spirit of manliness equal to that which is found at Oxford and Cambridge. And this is all the more necessary because the artistic temperament in men is not a masculine gift; it is androgynous, as Coleridge pointed out. At the present moment its feminine qualities are being pampered far too much in the art schools; and so I should like to see it invigorated by the influences of sport."

"Stunning!" cried the Journalist. "Think of a cricket match between the Students of the Royal Academy and Eton or Harrow! That would indeed help to popularise art in England."

"And in all countries that have national sports," said

THE LAY FIGURE.



STUDY OF DRAPERY
BY EVELYN DE MORGAN



CLUNIA
FROM A DRAWING
BY JOHN R. H. ADAMS



THE ART OF MRS. WILLIAM DE MORGAN. BY W. SHAW SPARROW.

THE maiden name of Mrs. William De Morgan was Evelyn Pickering, and twenty-three years have passed since that name appeared for the first time in the catalogue of an important exhibition of pictures. A painting in oil was hung then (1877) at the Grosvenor Gallery; it had for its subject *Ariadne in Naxos*; it was close in drawing, thoughtful and precise in composition; and its style, its general character, was Pre-Raphaelite, but not as yet in what may be called a Victorian manner. Its painter, that is to say, was not in 1877 a devoted follower of the Pre-Raphaelite Brotherhood. Miss Pickering, indeed—the maiden name seems the right one to employ when speaking of the artist's early work—had in those days barely scraped acquaintance with the most noted men of genius who had been influenced by the modern Pre-Raphaelite movement. She had not seen the pictures that Millais painted in his first period, nor had she a chance of becoming familiar with them till they were brought once more to public notice by the Millais Exhibition of 1886. With Rossetti's poetry, in 1877, Miss Pickering was well acquainted, but of his genius in painting she knew scarcely anything at all, and it remained almost unknown to her till she visited that fine show of Rossetti's pictures which was held after his death. As regards Burne-Jones, she certainly had seen a few of his paintings, and had certainly been moved by their peculiar greatness; but the influence of Burne-Jones had not then appeared in her work and become what it was

soon to be—a determinant factor in the formation of her settled character as an artist. The short of the matter is that Miss Pickering's style had come to her at first-hand, a natural expression of her spiritual nature. She understood the great predecessors of Raphael; she and they were congenial: "across the great gulf of time they exchanged smiles and a salute." Even as a child she made friends with those who were represented in the National Gallery; it was from their pictures that her inborn love of art received its earliest encouragement.

Other æsthetic influences came soon afterwards, the first of these being the wise sympathy and the rich, suggestive art of her uncle, Mr. Roddam Spencer Stanhope. Then followed a course of academic study. It began at the Slade



"MATER DOLOROSA"

BY EVELYN DE MORGAN

School, when Miss Pickering was sixteen, and it ended there eighteen months later, when she won the Slade Scholarship, a valuable prize given for a term of three years. Though valuable, this scholarship had attached to it certain conditions which Miss Pickering found irksome, so she boldly threw it up at the end of the first year, and started to paint pictures on her own account. This happened in 1877, a few months before *Ariadne in Naxos* was exhibited at the Grosvenor Gallery.

About the same time Mr. Stanhope went to live in Italy, and year by year his niece passed several months with him, so that she was able to study her favourite Italian masters in their own home, amid surroundings friendly both to them and to a right appreciation of their naive and serene merits. In England, the sentiment of a primitive painter is

very rarely understood, so at variance is it with the habits of mind engendered by the grim warfare of life in huge commercial districts and cities. This helps to explain why our English Pre-Raphaelites have always had many opponents, even among artists and those who profess to be art lovers. And one remembers, also, that their German forerunners—Overbeck, Cornelius, and their disciples—were not more fortunate; in youth they had nothing in common with that public-spirited enthusiasm which appeared in Germany after the fall of Napoleon; and it is worth noting that even Goethe, usually a most generous-minded critic, had no patience with them and their sincere reverence for the devotional art of the early Italians. Indeed, he told Eckermann that a revival of old-fashioned styles in art ought to be looked upon as “a sort of masquerade, which

can, in the long run, do no good, but must, on the contrary, have a bad effect on the man who adopts it. Such a thing,” said he, “is in contradiction to the age in which we live, and will confirm the empty and shallow way of thinking and feeling in which it originated. It is well enough, on a merry winter’s evening, to go to a masquerade as a Turk; but what should we think of a man who wore such a mask all the year round? We should think that he was crazy, or in a fair way to become so before long.”

This is one manner of viewing a revival of old styles in art; but is it really a comprehensive manner? One may venture to think not, and for the following reason. No great primitive phase of art seems archaic to those who are never tired of living with it in congenial surroundings, such as may be found in some old Flemish and Italian cities; cities where the present seems actually to sleep in the past, so soon



“STUDY OF DRAPERY”

BY EVELYN DE MORGAN



STUDY OF DRAPERY
BY LUTELYN DE MORGAN

The Art of Evelyn De Morgan

are its modes of thought forgotten by anyone who, penetrated with the *genius loci*, has imagination enough to become a spiritual contemporary of the early Old Masters whose work he loves best to contemplate. To such a student—call him a visionary if you like—the early Italian and Flemish painters are not antiquated, out of date. They are as familiar to him as Homer is to many ardent devotees. This is a fact worth remembering, for an intelligent recognition of its importance

in art-criticism would prevent a great deal of idle talk about the alleged affectation of the Victorian Pre-Raphaelites. To-day, in this article, it is a fact which must not be forgotten even for a moment, as the work of Mrs. De Morgan is nothing if not the inevitable outcome of the intuitive fondness she has ever had for modes of æsthetic expression which still seem to most people primitive.

As we have already seen, the earliest of her art influences were found in the National Gallery, where the natural bias of her mind in childhood brought her into sympathy with the early Italians; we have seen, too, how this sympathy was encouraged and deepened by frequent visits to Italy; and mention has also been made of the artist's admiration for Burne-Jones. It is enthusiasm rather than admiration, and its effect on Mrs. De Morgan's technical equipment is easily noted in many pictures and studies. One feels, too, on very rare occasions, that it has touched the inner essence and life of a piece of work, leaving a trace of unpleasing wistfulness, of spiritual languor; but this has happened very rarely, and the fact is mentioned here only because that languor is the negation of all the human cheerfulness and vigour of spirit that make life liveable and civilisation progressive. This is how it appeals to me, and one must needs avoid that suppression of adverse criticism which turns a writer into a mere "flatterer, a beast that bitheth smiling."

At the same time, however, I am well aware that what is truthful criticism to one man is of necessity more or less false to every-



STUDY

BY EVELYN DE MORGAN

"FLORA"

FROM A DRAWING BY

PAUL N. MARR

(By permission of W. Turie, Esq.).





The Art of Evelyn De Morgan



DRAPERY STUDIES



BY EVELYN DE MORGAN

one else, since no two persons either see exactly the same forms and colours, or possess, in equal measure, a capacity for taking delight in the same kind of æstheticism. It is certain, then, that this attempt to estimate the work of Mrs. De Morgan will meet with some opposition everywhere. Many persons, I have no doubt, will prefer those pictures in the technique of which the influence of Burne-Jones happens to be most clearly evident, while others will find most pleasure when they feel the presence of Botticelli's spirit, as in the quietly beautiful picture entitled *Flora*.

Flora is a "small life" figure. She is dressed in a white robe, dappled with many-tinted pansies,

and the drapery is painted over gold-leaf, which shines through the colour. The scarf is scarlet, with a pattern of swallows in gold. The tree in the background, with its admirably-drawn foliage, so decorative in effect, is a Nespole tree, that bears fruit in the early spring. This picture was painted entirely in Florence, where Mrs. De Morgan works during the winter, and none will fail to notice how lovingly and thoughtfully it is finished in every part.

Mrs. De Morgan's debt to Botticelli may also be felt in the illustration to be found on page 229—not in the triple-winged Ithuriel, but in the exquisite little figure of Eve, who sleeps, dreaming

The Art of Evelyn De Morgan

in the midst of scattered marguerites, forget-me-nots, and roses. This picture was inspired by the following lines from the Fourth Book of the "Paradise Lost," where Gabriel says:—

"Ithuriel, and Zephon, with winged speed
Search through this garden, leave unsearched no nook,
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
This evening from the sun's decline arrived
Who tells of some infernal Spirit seen
Hitherward bent (who could have thought?), escaped
The bars of Hell, on errand bad, no doubt;
Such, where ye find, seize fast, and hither bring."
So saying, on he led his radiant files,
Dazzling the moon; these to the bower direct
In search of whom they sought. Him there they found,
Squat like a toad, close at the ear of Eve,
Assaying, by his devilish art, to reach
The organs of her fancy

Ithuriel, as represented by Mrs. De Morgan, has just found Eve and the tempter. He is accompanied by cherubs, whose threefold azure wings are as a blue cloud surrounding him. He wears a soft raiment, bright with mother-of-pearl tones. The draperies round the waist and body are rose-

coloured, and so are the sleeves. The three pairs of wings, very well poised and admirably handled, are crimson-hued, with touches of grey-green here and there. Ithuriel has light hair, is pale-faced, and the well-drawn hands are as delicate as they could be. It may be thought that this Ithuriel is too mild—too much like Shakespeare's Oberon—to be in keeping with the terrific tragedy depicted in the first four books of the "Paradise Lost." Eve, too, lovely as she is, seems to bear no likelihood of resemblance to Milton's superb mother of mankind. But the picture has a sweet serene grace which should make us glad to accept from Mrs. De Morgan another Eve and another Ithuriel, true children of her own fancy.

Nor is this all. An artist, when inspired by a great poem, ought always thus to give his or her own interpretation of the spirit of the text, however opposed it may be to the one commonly recognised to be right. This is a wise and necessary thing to do, not only because artists should avoid all moods for which they have no gift, but also because painting and poetry are so different, in many ways, that it is well-nigh impossible to make



"EARTHBOUND"

FROM A PAINTING BY EVELYN DE MORGAN



"MICHAEL" FROM A PAINTING
BY EVELYN DE MORGAN

The Art of Evelyn De Morgan



"MATER DOLOROSA"

BUST IN TERRA-COTTA
BY EVELYN DE MORGAN

real on canvas those subtle characteristics which give to a great poem its peculiar distinction. For example, every line of "Paradise Lost" has a rare manliness, while a sense of illimitable vastness reigns through the whole poem; but who, labouring within the four sides of a canvas, could do justice to these things? Why, the very act of trying to draw one of Milton's angels is in absolute antagonism with the Miltonic method of description, for Milton impresses us by leaving his supernatural creations indistinctly shadowed forth, so that the imagination may be stirred by a vague idea of such a presence as should excite awe, wonder, or amazement. A painter, on the other hand, cannot thus escape from the limitations imposed upon his means of description by definite outlines and exact details. Hence, no doubt, when thinking seriously of Milton's angels, fallen or other, he must come to one of two conclusions: either he may regard them as being above and beyond the sphere of pictorial representation, or else



"*Mercy and Truth have met together,
Righteousness and Peace have kissed each other*"

FROM A PAINTING BY EVELYN DE MORGAN

The Art of Evelyn De Morgan



"BOREA AND ORITHYIA"

FROM A PAINTING
BY EVELYN DE MORGAN

he may believe—certainly with perfect justice—that he has a right to translate into the language of his own form of æsthetics the inspiration he has received from Milton's "dim intimations" of glorious or tremendous beings. This is what Mrs. De Morgan has done, and art and we gain a great deal. Milton, too, did something akin to it, for did he not transform the traditional poetry which had grown about the story of Adam's disobedience, and the loss of Paradise?

Another phase of Mrs. De Morgan's art may be studied in the illustration reproduced on this page. Here the subject is taken from the mythological story of Boreas, the wind from the N.N.E., and Orithyia, daughter of Erechtheus,

King of Athens. Mrs. De Morgan has represented Boreas in the act of flying with Orithyia towards Thrace, where they begot the Boreades, Calais, Zetes, and Cleopatra. This myth seems to exemplify the soul of good in things sometimes evil, Orithyia personifying that eternal fruitfulness of Nature, the corn and flower seeds of which are so often sown in waste places by the most boisterous of destructive winds. But, however this may be, the picture has a fine significance of its own. It has faults, no doubt. The modelling is somewhat "tight," and there is also a want of proportion between the torso and the legs of Boreas. On the other hand, when viewed as a whole, the picture is noteworthy for the excellence of its decorative conception and treatment.

In "Earthbound" (p. 228), where the artist tells what she thinks of the world's engrossing pursuit of wealth, there are merits of a quite different kind, often described as art-literary. The story told runs as follows: In a desolate country an aged king broods over his hoard of gold, while the dark Angel of Death approaches, a cloud-like mantle floating around her. It is strewn with stars, and a moon shines dimly in the angel's dusky wing, all typical of the elements into which the earthbound miser will soon be resolved. Away in the distance a freed spirit rises into the sky. Allegorical pictures of this kind give to Mrs. De Morgan's art a certain resemblance to that of Mr. G. F. Watts; and I do not

feel called upon to break a lance with those who object to allegories in painting. They are free to think as they please, but their criticisms are certainly futile, inasmuch as all true artists do as they must—not as they will.

To this fact Milton draws attention in his great essay on "The Reason of Church-Government urged against Prelaty." Here, rising suddenly into verse, he says: "But when God commands to take the trumpet, and blow a dolorous or jarring blast, it lies not in man's will what he shall say, or what he shall conceal." This view of genuine inspiration applies to all forms of imaginative expression, and hence one is glad to accept in pictures all allegories which are deeply felt, as is

Glasgow School of Art



"MEDUSA." BRONZE BUST

BY EVELYN DE MORGAN

the case with all of those which Mrs. De Morgan has painted.

It must not be thought, however, that the foregoing pictures, varied as they are in style, give the full scope of Mrs. De Morgan's work as an artist. She has produced in black and white many studies so excellent that they could not well be bettered, and she has recalled to our minds the fact that gently imaginative painters often develop unexpected strength when they turn for recreation to sculpture, and enjoy the realistic exercise of modelling in clay. To this exercise we owe the great contrast which exists between Leighton's dream-like paintings and his masterful, virile *Athlete*; and a similar contrast will be found when you turn from Mrs. De Morgan's *Ithuriel* to her *Medusa*, an impressive bust in bronze, as largely handled as it is strong and noble in con-

ception. And the other piece of sculpture, the *Mater Dolorosa*, though naturally conceived in a milder spirit, is no less remarkable for the uncommon beauty of its type and the reticent character of its fine pathos.

SOME WORK BY THE STUDENTS OF THE GLASGOW SCHOOL OF ART.

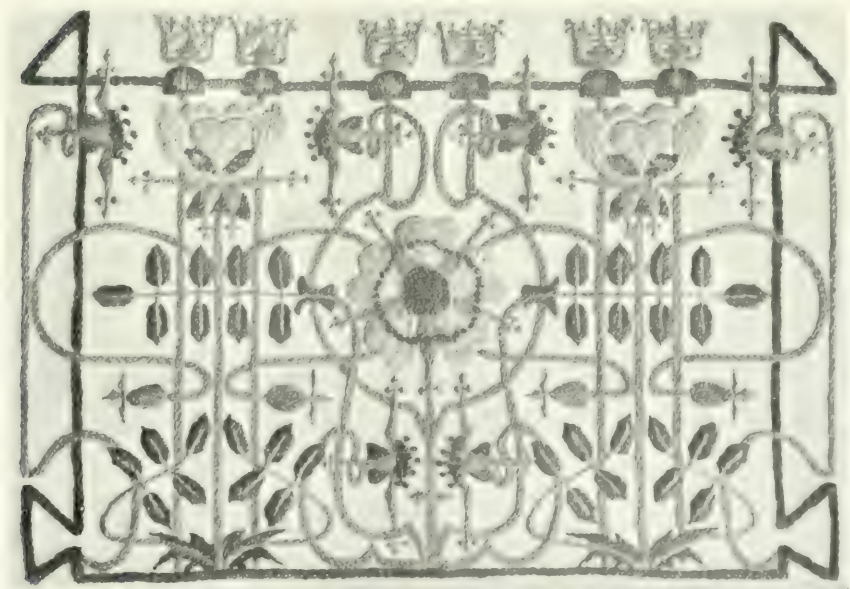
THE analogy between a school of art, equipped as it should be to deal with art as expressed in any material, and the *atelier* (*bottega*) of a thirteenth century Italian artist, is much closer than at first sight would appear. In the latter a master craftsman surrounded himself with a crowd of workers and apprentices, to whom he stood in the relation not merely of supervisor, but of a master mind whose directions gave bent to the whole outcome of the studio, and the stamp of whose workmanship appeared upon every article issuing therefrom.

In a school of art, given a certain character of work proceeding from it and the cause will not be far to seek in the work of the staff, or of their head under whose direction the school is organised and conducted. And, as in the case of the artist's *atelier*, it was not in the preliminary work that any distinctive characteristics were to be looked for, but rather in those essays which called for personal effort; so in a school, its disciplinary work cannot differ in much from that given to any beginner, and it is only when the student is able to express his ideas clearly, and in artistic language, that any "egoism" or assertion is possible. And the analogy can be pursued farther; for the output of the artist's studio did not consist entirely of pictures, as our modern twentieth-century idea of an artist's studio would lead the "man in the street" to imply, but work was executed and material dealt with that lent itself in any way to explain the thought of the designer and the handicraft of the worker. From a banner to a piece of tapestry, from a signboard to an altar-piece, from a ring to a chalice—any method in any material; nothing came amiss, all were attempted. So in a

Glasgow School of Art

school of art, every channel whereby the student can express himself is, or should be, at his disposal. One is inclined, sometimes, to wonder why it was that the old men in Italy and elsewhere seemed capable of combining in one personality so many artistic excellences. The painter, the architect, and the decorative worker were often contained in one and the same artist, and this to such an extent that a fact common enough in the early centuries of the Italian Renaissance, seems past belief in these days of specialised men. The reason appears to be that the early workers were, from the very first, instructed by being brought into contact with material, were, in fact, educated in and through the use of material, and were not given, as our students often are, an artificial and unrelated instruction in methods and theories having no practical application, and often not even containing the elements of intelligence. To a thirteenth century artist's apprentice to draw in line, to model in clay or wax, to grave with chisel or other tool were all means of expressing form; to paint, to enamel, to colour with mosaic, to lead together stained glass were but methods of expressing his sense of colour. He had to

paint because some existing object required such treatment; to decorate because construction required decoration; and this course of education was animated throughout by a technical knowledge of architecture. In the work produced by the students of the Glasgow School of Art, this principle of individuality is the one quality underlying all the productions. And in this matter the school is much helped by the fact that it belongs to a city in Scotland, and that this city is already much in evidence as having given birth to a school of painters whose powers are recognised wherever modern movements in art find a place. Produced in a city in Scotland, the art of Glasgow is less influenced by metropolitan considerations than is the work of many of the English and provincial towns and cities, and it carries certain local and national imprints which are most interesting in these days of centralisation. There appears, moreover, to be a local treatment even in such matters as the education of its art students, while the means taken are not apart from the ordinary course of school work. A certain tradition is established, and to this all students are drawn, and the outcome takes the form of work



EMBROIDERED PANEL

DESIGNED AND EXECUTED BY MISS YOUNGER

Glasgow School of Art

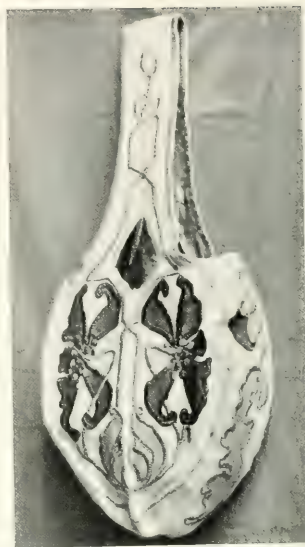
specially executed for the demands of an institution worked by students for students and known as the Glasgow School of Art Club.

The Club expresses itself in set terms as being established as a common meeting ground for present and past students, pledged to forward its objects by the production of art work by its members. Monthly competitions, covering all classes of work, are set by the Head Master, aided by the various directors of departments, and are judged by him; but the authorities rely chiefly for the material for their annual exhibition upon the work executed during the summer vacation. A vacation working scheme is prepared, at once varied and comprehensive, and on a given date outside judges are called in (and of these Glasgow possesses most capable examples) to decide merit, and a public exhibition crowns the year's programme.



CARTOON FOR STAINED GLASS

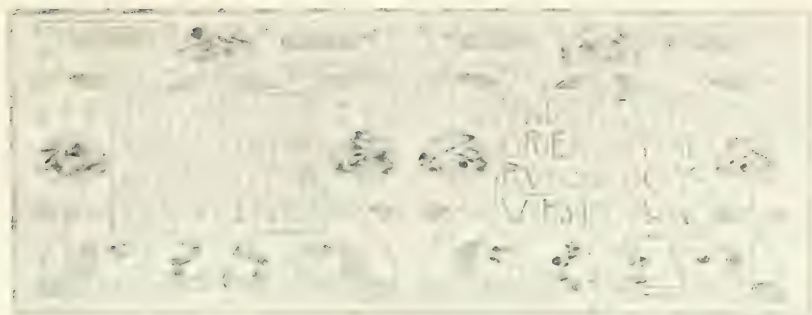
BY MONRO S. ORR



WORK BAG DESIGNED AND EXECUTED
BY MISS McFETH

The Head Master is the director of the Club, and there is every reason to congratulate the members upon the high standard reached in the last club show. The exhibition was, in fact, one of the best which has been brought together, and proved itself of especial interest to those who study the trained efforts of the students of the coming generation, many of whom are destined to become working designers, occupying varying positions of more or less influence. In most of the exhibits there was noticeable that individual feeling and treatment spoken of above, thus practically proving the existence of that independent thought and action so desirable to foster and encourage. It is said by some that this striving after originality ought rather to be repressed in the work of students, and that every genius must learn to obey rules before it can intelligently discard them; but there is no fixed time when the student ends and the artist begins. The student is the artist, and the artist must be the student to the end of the chapter. Especially in design, ideas are by far the more important, and no amount of faultless execution will atone for a poor conception. Given just the requisite amount of audacity, combined with the sense of beauty and proportion required by a designer to raise his work

Glasgow School of Art



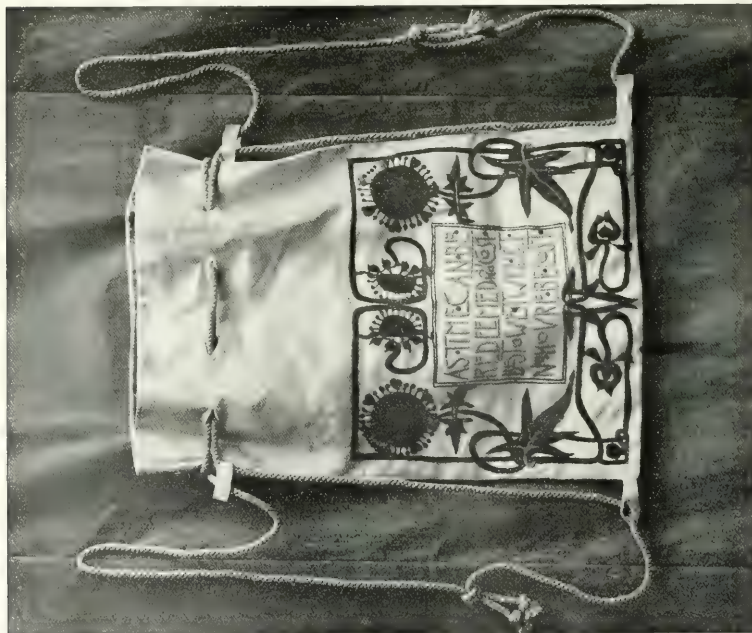
EMBROIDERED CURTAIN

DESIGNED AND EXECUTED BY MRS. NEWBERRY



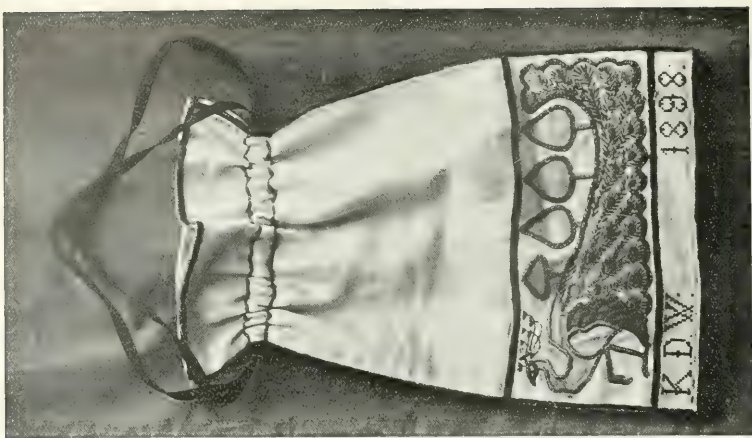
PULPIT FALL

DESIGNED AND EXECUTED BY MRS. NEWBERRY



WORK BAG

DESIGNED AND EXECUTED BY MISS GORDON

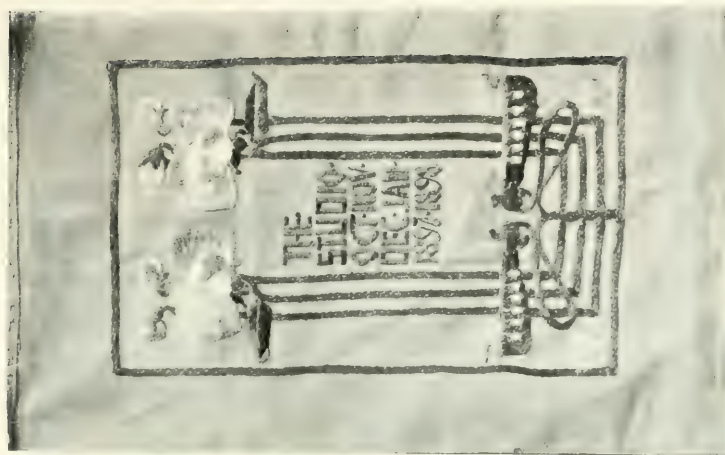


WORK BAG

DESIGNED AND EXECUTED BY MISS MCBETH



EMBROIDERY. DESIGNED AND EMBROIDERED BY MRS. NEWBERRY



MAGAZINE COVER. DESIGNED AND EMBROIDERED BY MISS KAYDEN

Glasgow School of Art

above the average level, and you have the making of an artist. When the aim is to train a designer, his ideality and invention, even if it be crudely expressed, should be encouraged at all costs, otherwise the effect will be to produce an unimaginative machine. To insist on accuracy of drawing, knowledge of structure and arrangement, which are principles capable of being taught, is extremely desirable, but to do so without depriving the student of his originality, and reducing him to a mere mechanical transcriber of other men's ideas, is difficult indeed. How far the Glasgow School of Art has been successful in imparting to its students sound knowledge of the principle of design without sacrifice of originality or freshness is shown by this exhibition, especially in the Decorative Art Section, under the supervision and control of Mr. John Guthrie. Words used to express the qualities of any art production are naturally inadequate, and our notice of this interesting show is necessarily brief. Pictorial art naturally occupied most space, and the marked advance on the part of some of the older students was not less noticeable than the signs of progress and confidence in the work of younger students. Some of the portraiture work reached a high level of artistic

excellence, and noteworthy in this gallery was *The Seal Coat*, by A. Struan Robertson, a study of a lady in black, strong in realisation of character and treatment, and the portrait by A. C. Hector. In landscape and *genre* subjects there were many pictures calling for detailed notice, but reference can only be made to two or three. One of the most promising pictures in the exhibition was *Holmes Water*, by Colin G. Mitchell, a broad stretch of an inland river with wooded bank, the foliage bright with summer tints. Mrs. Newbery's *White Cottage* showed how, in the treatment of a simple theme, familiar details can be set down with fine pictorial effect. One of Emmet Brady's contributions, *Southwick*, was full of life and sparkle, sketched in a light silvery scheme of colour. Miss Rowat showed a water-colour drawing remarkable for its sympathetic appreciation of child character, simply treated with excellent effect.

Munro Orr showed some of his characteristic work in black and white on brown paper, which were charming examples; one in particular, *The Phantom Ship*, displayed a fine power and understanding of the right interpretation of anatomical detail and action. Architectural drawings were

formerly considered uninteresting and dull by the general public, but in Glasgow a new school has arisen, and Mr. Donald McK. Stoddart showed two admirable *pastel* drawings which could not fail to interest. We hope soon to illustrate a selection of this clever young artist's work.

Turning now to a few of the more important exhibits of actual works designed and executed by members, it



JEWEL CASKET

DESIGNED AND EXECUTED BY MISS DE COURCY L. DEWAR



MODEL 1814-2

DESIGNED AND EXECUTED BY MISS M. H. WOOD



MIRROR FRAME

DESIGNED AND EXECUTED BY MISS M. H. WOOD

was interesting to observe a tendency to produce practical designs for things of everyday use, such as furniture, book-bindings and finger-plates. To keep before students the necessity of producing schemes which are capable of being carried out economically, and calculated to improve the artistic level of ordinary manufactured articles is excellent training, because ; after all, this is perhaps, the most arduous effort that confronts a designer. His client may be a man of taste, willing to experiment, and not always deterred by unprofitable ventures, but even the most artistic merchant has to face his annual balance-sheet ; and so it follows that the designer, if he is to find acceptance with the different trades, has a double duty—to art first, but also to commerce. Some of the metal work exhibits were well designed, showing a peculiarly sympathetic treatment, with no sharp edges to be damaged or to inflict damage, beauty of form being obtained by mass rather than line. The finger-plates by Miss Harvey, mirror frame by Miss Muir-Wood, candle sconce and white metal jewel casket by Miss Dewar, all of which we illustrate, are excellent in design and execution, and worthy of study.

Reference should also be made to Miss Dorothy Smyth's two charming low-relief heads in gesso on wood panels. Unfortunately these do not come out well in reproduction, or we would have pleasure in illustrating them. Too high praise can hardly be given to the reserved and dreamy treatment, combined with a wholesome sweetness of spirit, which confer distinction on this lady's work. The exhibits of embroideries were numerous and of great merit. A few specimens are illustrated here. As most of the embroideries were evidently conceived as schemes of colour, they suffer greatly by translation into black and white ; but although they lose some of the charm due to their refined and harmonious colouring, the qualities of the design are in no way impaired. They are absolutely suitable for expression by the needle, and preserve all the best traditions of the art. When examined in detail the well-considered forms, the contrast between line and plant forms, and in others the skilful arrangement of intricate lines, commend the highest admiration.

It is impossible to notice all the works of merit exhibited, but the injustice thereby wrought is due entirely to the limited space at our disposal.

It is officially notified that all applications for space at the Glasgow International Exhibition, which is to be opened in May, 1901, must be lodged not later than the 1st of June with the General Manager, Mr. H. A. Hedley. There are in all eight classes, embracing agriculture, mining, industrial design and manufactures, machinery and labour-saving appliances in motion, locomotion and transport, marine engineering and shipbuilding, lighting and heating, science, education, music, sports and sporting appliances.

Separate sections will be devoted to women's exhibits, archæology and fine art.



PLAQUE

DESIGNED AND EXECUTED BY MISS MUIR-WOOD



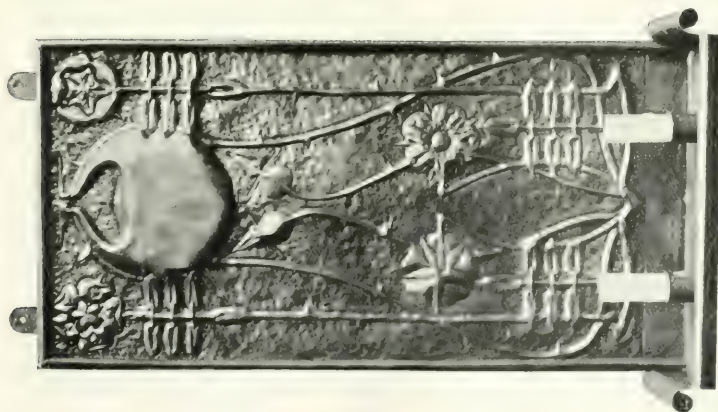
DESIGNED AND
EXECUTED BY
MISS HARVEY

FINGER-PLATE



DESIGNED AND
EXECUTED BY
MISS HARVEY

FINGER-PLATE



DESIGNED AND EXECUTED BY
MR. J. C. W. L. DEWAR

CANDLE-PLATE



SMOKER'S CABINET

BY W. STEVENSON

A FRENCH CARICATURIST :
LOUIS MORIN. BY HENRY
BOUCHER.

ONE phrase, and that used in its most manifest sense, suffices to describe the subject of this article : Louis Morin is an artist. In him we find all the exceptional qualities, so rare in these days, which go to make up the true artist.

The original and quite personal nature of his work causes one something like surprise at this century-end, for there is that about it which would suggest that the author was even now carrying on the tradition of the *maîtres galants* of the eighteenth century, but in the spirit of the present day.

Morin is incontestably the direct descendant of the incomparable and glorious masters, chief among whom for all time are Watteau, Fragonard and Chardin. Yet not to them alone does he owe all

his genius. Some of his most seductive gifts were inspired by the brilliant illustrators of that period : Marillier, Saint-Aubin, Gravelot, Eisen, Debucourt and others. The Italians, too, had a certain influence over Morin, particularly Tiepolo, Longhi and Canaletto, who appealed to him strongly and with the happiest results. In fact, he neglected none of the sources whence he might derive inspiration ; and thus, without any slavish imitation, he developed the manner and the style which characterise his most delicate and beautiful art.

Far from confining himself to one art, or to one particular groove thereof, Morin tried his gifted hand in all directions. Above all else, Morin is an illustrator, that is certain ; and I shall have more to say on that point presently. But he began with architecture, then turned his attention to sculpture (as witness his delicate and charming piece *Le Moineau de Lesbie*, his *Bacchante*, and his bronze portraits) ; he next showed that etching had no terrors for him ; nor the little pastel stick, wielded with a fanciful grace which was far from ordinary. Needless to add, he knows how to paint, and that is the least of all. Morin is a most amusing and



"LE MOINEAU DE LESBIE"

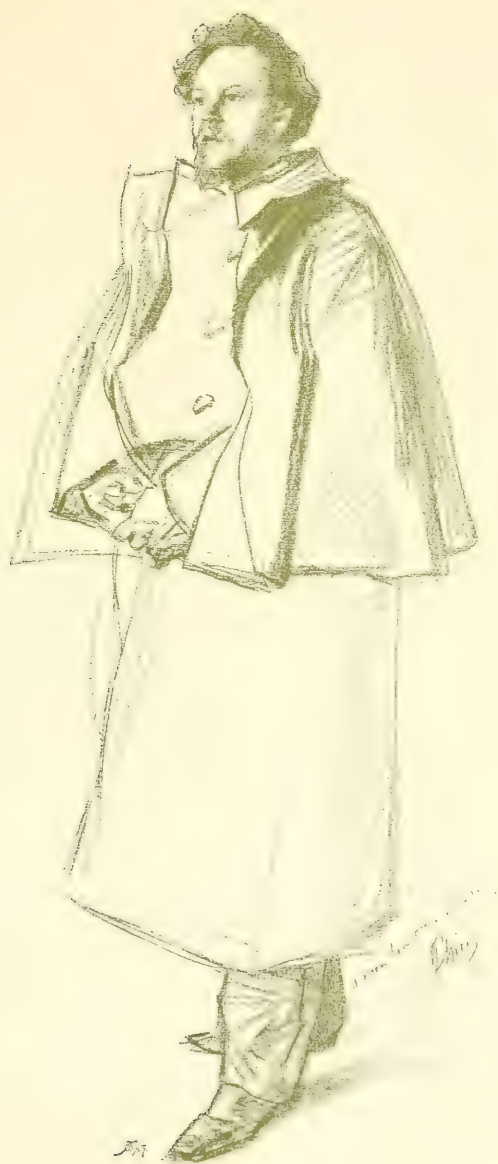
BY LOUIS MORIN

PORTRAIT OF LOUIS MORIN

FROM A DRAWING BY

JULES CHERET.







"LE FERMIER DE JOUV" ILLUSTRATION FOR THE "FIGARO ILLUSTRE"

BY LOUIS MORIN

subtle *ombriste*. His shadow pictures, seen more than once at the "Chat Noir," were a delight to those best qualified to judge. Also he has turned to caricature, and handled it with genuine humour. Lastly, and this is not the least of his merits, he possesses a clever, vivid, amusing pen, and amid his sparkling lines of prose he will dash off little illustrations which speak for themselves and need no interpreter.

It would be a grave error to suppose that all these resources, all these manifestations of great talent, find expression hastily and off-hand. Morin is too cultured for that, and far too conscientious. While he observes and depicts life in its lighter aspects, he never strays beyond the limits of truth and reason, nor loses sight of the true significance of his subject. There can be no pettiness in art when it is treated thus. Morin understands full well, and has well exemplified, the sound truth that treatment in art is purely relative.

In order, then, to see the nature and the scope of Morin's art, let us proceed to examine his work as concisely as we may

Louis Morin was born in Paris in 1855. His father, formerly tutor in one of the great Neapolitan families, took his boy a long way on the road of knowledge. After his death the son completed his education by two years of study at Versailles and at Stanislas—the two most miserable years of his life, Morin declares! Then, approaching art—much against the wish of his family—from its severest side, he applied himself to architecture, which proved to be a roundabout way of reaching that which he felt germinating within him. The family opposition deprived him of a master; indeed, he had the rare advantage of escaping the influence of any one teacher in particular, and at the same time of having the benefit of instruction from them all—not the teachers of class-room or studio, but the great mute Masters whose lessons are to be had every day for nothing in our museums and galleries. He learned to study, too, in Nature's lovely book, in the streets and fields, and amid the rich profusion of the libraries.

Starting in this fashion, it was harder for Morin than for most men to make a good beginning.

The supple fancifulness of his pencil, however, stood him in good stead, and enabled him to turn out caricatures or droll stories which were eagerly taken by the illustrated papers, especially "La Caricature" and "Le Chat Noir." But Morin had larger views, and longed for more scope. He paid several visits to an old relative in Brittany, and became acquainted with the country and its inhabitants, while falling a victim to the fascination of this most impressive district. The effect was speedily manifest, whereas in others the same scenery produced the poorest and most perfunctory results. An amusing little story was the outcome of these visits. It was entitled "Jeannik" (1883), and the author embellished it with 87 drawings which gave an excellent idea of the Breton types of the 18th century.

Already the young artist had shown a marked partiality for that age of grace. He put his whole self into "Jeannik"; and let him perfect his methods, alter his composition, how he will, character and the personality are evident to all beholders. Next, in another volume, he attempts the picturesque and draws many amusing costumes. He records, in his ingenious way, the history of a family throughout two centuries, from the time of Louis XIII. to the Wars of the Republic, under the unpicturesque style of "Le Cabaret du Puits-

sans-vin" (95 drawings, 1885), and contrived to infuse so much vitality and general merit into the work that the French Académie had to recognise the effort by "crowning" it.

Morin cannot be content with mere studio work; he must needs go out, and see for himself.

A great longing to explore the vast domain of art has long possessed him, so with an old friend and rare travelling companion, Léon B——, he starts for Italy. The impression he received was rapid, but very sure. Florence, that inexhaustible mine of highest art, took him captive at once; but the grandeur of Rome failed to impress him much: its heaviness seemed to weigh him down. Naples pleased and intoxicated him, while Venice filled the young artist with wonder, and assumed complete possession of him. How could it be otherwise? For he who is not impressed by Venice is assuredly a confirmed dullard.

The results of this journey (1885) found delightful expression in "Les Amours de Gilles" (1889), a story of a bygone age, wherein we meet all the figures of Italian comedy. Morin depicts their amorous intrigues, shows us the dissolute nobles, the equally *légères* ladies of the time; now tickles us with broadly comic scenes, now touches us with the love-sickness of Columbine, the interest of it all being increased and stimulated by his exquisite



DESIGN FOR A PANTOMIME CAR FOR A CARNIVAL PROCESSION

BY LOUIS MORIN

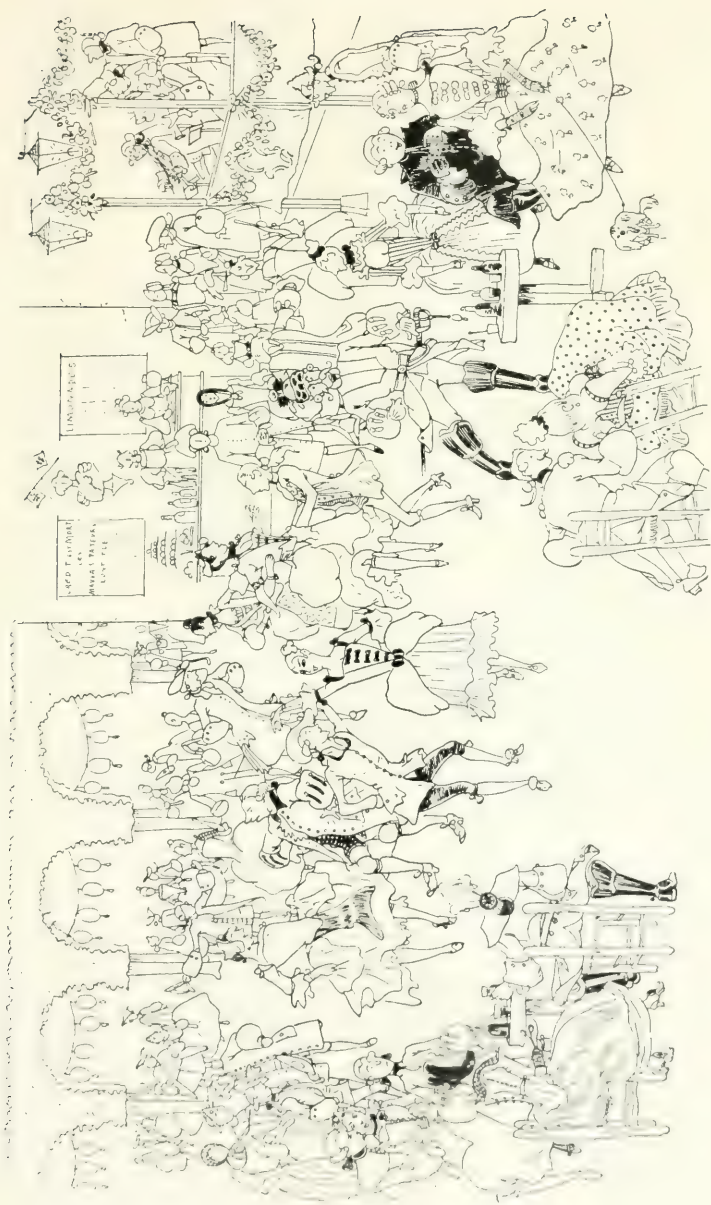


ILLUSTRATION FOR THE "FIGARO
ILLUSTRÉ" BY LOUIS MORIN



OMBRES DU MUSÉE GREVIN
BY LOUIS MORIN



OMBRES DU CHAT NOIR
"CARNAVAL DE VENISE"
BY LOUIS MORIN

Louis Morin

drawings—light, graceful, piquant—in a word, Venetian: drawings such as one would have expected from none but a real child of the city of the Doges.

This volume, containing 178 drawings (the number had originally been fixed at 125) is certainly the most complete revelation Morin has given us of his gifts, both literary and pictorial. Never has he attained a higher degree of fancy and grace, *verve* and wit. Whatever he may do in the future, with added knowledge, he will never again display in so spontaneous a profusion the great gifts called forth in this delightful book by the seductions of his Venetian environment.

In order that there might be no misconception as to his intentions, Morin classed the three works to which I have alluded under the general title of "Histoires d'autrefois," thus reserving for a future date the ideas he had formed on our life of to-day.

While fascinating their elders, Morin has not neglected the children. He loves them, and delights to invent fairy-tales to excite their little brains. "La légende de Robert-le-Diable" (1886), a

quarto album, containing 53 drawings, was composed for their benefit, while "Le Cabaret du Puits-sans-vin" was also in a way intended for young people. Subsequently he illustrated "Les Aventures de Pikepikecornegramme" and "Dansons la Capucine," by Arsène Alexandre.

With all this fine achievement to his credit Morin is far from being neglected by the more enlightened of our publishers, who eagerly demand his invaluable aid. It is all to the honour of M. Decaux that he should have contrived to keep the writer-artist almost continuously employed. For example, Morin is regularly entrusted by him with numerous drawings for his sumptuous magazine, the "Revue des Lettres et des Arts," to the pages of which one must turn to form an idea of Morin's versatility and knowledge.

Jules Chéret, Willette, Rivière, and Caran d'Ache, among other artists of the highest rank, were quick to appreciate Morin's gifts, and Félix Buhot has long been one of his strongest supporters. Chéret and Morin fraternised speedily, and a deep friendship soon sprang up between



"LE FERMIER DE JOUY" ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ"

BY LOUIS MORIN

them. Morin was also a friend of Jules Chéret's brother Joseph, the admirable artist in clay, who died prematurely to the intense regret of all who knew him.

In 1889 Morin took his annual holiday in Brittany with two friends, being joined afterwards by Jules Chéret. First they spent a few days at Beg-Meil, travelling thence through old Armorique, drinking deep of all the enchanting and picturesque scenery around, and profiting largely by the lesson that magic land offers to all who have eyes to see. It was a fine holiday, and produced an abundant harvest of rare impressions.

The following year the same little party found themselves in their favourite spot, Venice, and Chéret had to be initiated into the mysteries of that marvel of life and art. Afterwards, however, the constant round of work prevented Morin from indulging in these salutary and instructive excursions. It was about this period he succumbed to the fascinations of the pastel—a happy circumstance to which we owe many lovely works. Moreover thanks to the influence of certain art publishers, notably Conquet and Rouquette, it became the fashion among our bibliophiles, or bibliomaniacs, to demand that Morin should put pen-drawings or water-colours in the margins of their treasures, in order to make them altogether unique. Many a library contains examples of the precious work thus produced by Louis Morin.

In 1890, the "Chat Noir" being then at its zenith, Salis invited Morin to produce some shadow-pictures. The result was seen the same year in his *Carnaval de Venise* (produced in collaboration with Maurice Vaucaire), *Pierrot Pornographe* (1892), *Le Roi débarque* (1894), and Richepin's *L'honnête Gendarme* (1896)—a series of little scenes remarkable for humour and biting criticism, wrapt up in the airiest guise. In 1891, other *ombres* by Morin, styled *Au Dahomey* were presented by the artist to the Musée Grévin.

Still Morin stuck to his pen and his pencil, and began a fresh series with *Vieille Idylle*, a set of delicate original etchings published by Conquet. These were followed by *Le Petit Chien de la Marquise* (Théophile Gautier), *Les Cerisettes* (1892), a light treatise on the little *ouvrières* of Paris; Charles Nodier's *Le Dernier chapitre de mon roman*; the *Vingt masques* of M. Vaucaire, and the *Dimanches Parisiens*, a fine study by Morin, enhanced by Lepère's tasteful wood-blocks. All this time Morin had kept up his connection with the "Revue Illustrée," the "Figaro Illustré," and the "Saint-Nicolas," and to the last-named



ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ"

BY LOUIS MORIN

Louis Morin



ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ"

BY LOUIS MORIN

and the carnival fêtes and cavalcades? He did not remain indifferent; for spectacles of this kind appealed strongly to him. His ideas thereon are to be seen in his penultimate volume "Les Carnavals Parisiens," a sound bit of critical work, an educational book, even, wherein Morin by his drawings showed in well-formulated style his sense of what these things are and what they should be.

For some months past Morin has been putting his whole energy into a *Scène de réception à la Malmaison à l'époque de Madame Bonaparte*, intended for the Musée Grévin. Under his artistic guidance we may confidently expect to have a perfect and an authentic picture of the period.

Within the limited space at my disposal it is impossible to criticise Morin's work as closely as I could desire; but, by way of conclusion to this cursory



ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ"

BY LOUIS MORIN

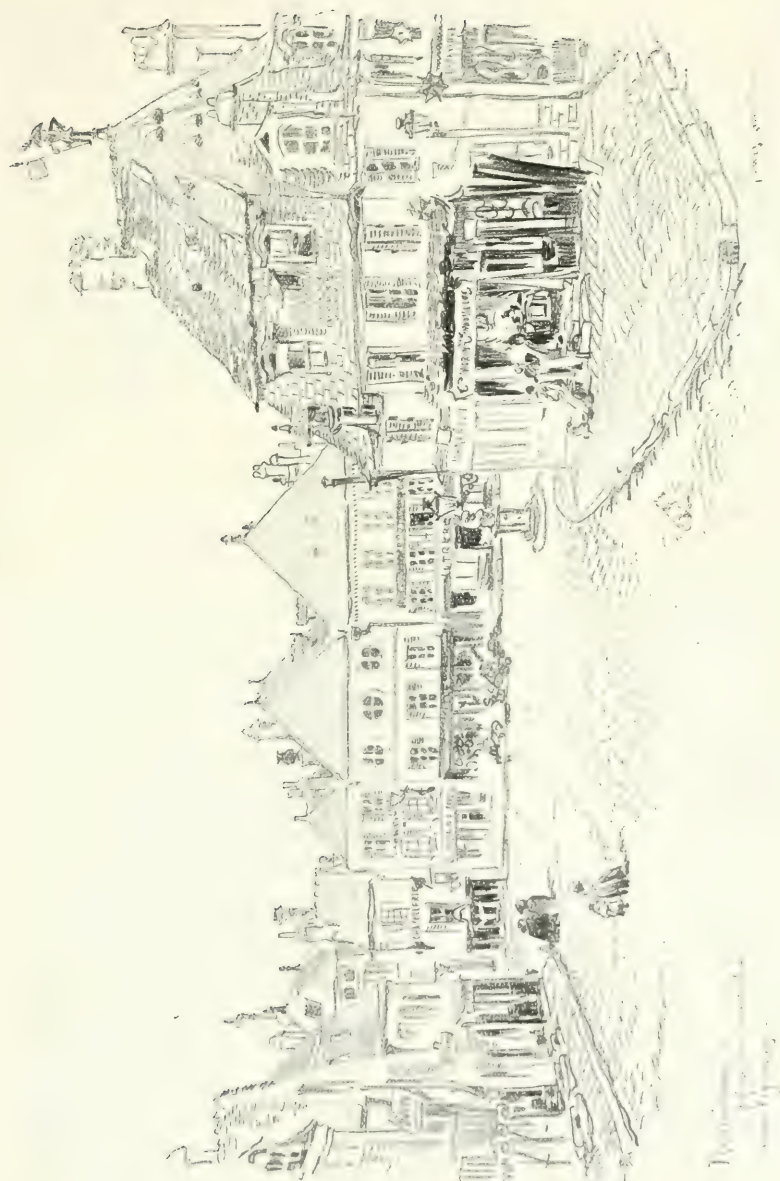
periodical fell the good luck to publish Louis Morin's last work, *L'Enfant Prodigue*, a wonderful story for children, full of drawings in the artist's best and most condensed manner.

How could such a man remain indifferent to the artistic displays of costume such as the "Courrier Français" balls, the *qual'arts* revels,

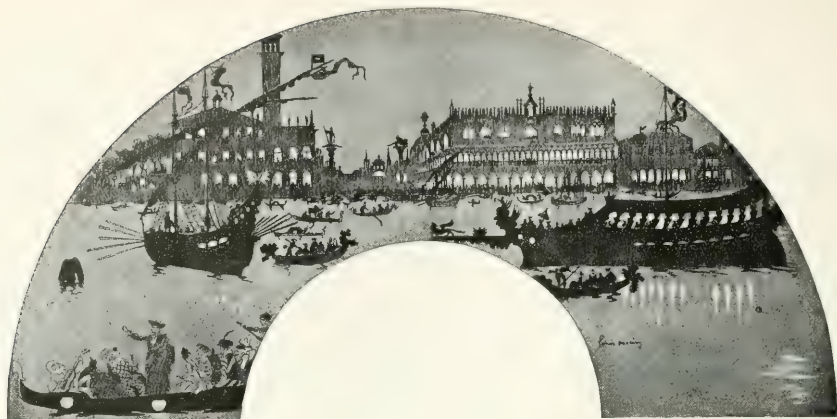


ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ"

BY LOUIS MORIN



FROM A DRAWING IN LEAD
PENCIL BY LOUIS MORIN



OMBRES DU CHAT NOIR. "CARNAVAL DE VENISE"

BY LOUIS MORIN

sketch, I will attempt succinctly to sum up his career.

Louis Morin is in everything and before everything a synthetist; he fixes an epoch, reveals a *milieu* far more effectually than an individual personage; he is also what I will term an "un-realist," and to him may justly be applied the felicitous criticism passed by Walter Pater on Watteau in his "Portraits Imaginaires." He describes him as "... sketching scenes *from nature*, but with a sort of grace, and a *marvellous gift of omission* with regard to vulgar reality. . . ." Moreover, Morin's synthetic characteristics find expression in divers ways—now graceful, now amusing, now pathetic, now broadly comic, or even strongly grotesque; with charming ease and certainty he will touch even the most risky subject, yet never degenerate into mere triviality, of which he has a profound horror. As for bad or sickly art, he makes no attempt to hide his opinion thereon in his fore-word to "Les Carnavals Parisiens." "The land of Rabelais, and Callot and Molière and La Fontaine, and Watteau and Fragonard and Gautier has not become so completely subjugated by Germany as to be indifferent to gaiety and grace and colour and brightness and wit and good sense—to say nothing of that touch of folly indispensable to every reasonable being, etc." The fact is that in the matter of art and criticism he has not been content to remain with Winkelman and Victor Cousin!

Far from it. No art formula finds him indifferent or unappreciative. While he has closely followed, and still closely follows, the work of all our illustrators,* he has not been sparing in his admiration for foreign draughtsmen of note—such as Menzel, Rops, Abbey, Vierge, and others—always showing a marked preference for those in whose work lifelike gesture and personality are conspicuous, and in which the method employed is honest and significant.

The judgment I have thus inadequately expressed will, I feel sure, speedily receive general sanction, for about the time these lines appear in print the firm of Ollendorff will be offering to the public "Les Confidences d'une Aieule" by Abel Hermant, and Doucet's "Douze Pantomimes," both adorned by Morin's pencil, and will also be inviting "M. Tout le Monde" to visit the galleries in the Rue de la Chaussée d'Antin, and judge for himself of the many and the real merits of this most delicate artist. They deserve to be proclaimed aloud and universally, to compensate for the feebleness of the praise I have been attempting to bestow; but will "Mr. Everybody," whose sagacity in matters of this sort is occasionally open to doubt, be capable of appreciating these said merits?

HENRI BOUCHER.

* A volume of criticism by Morin on certain of his contemporaries, entitled "Quelques artistes de ce temps" has been published.

THE ORNAMENTATION OF
TEXTILES. MME. PAUL
ERRERA'S COLLECTION AT
BRUSSELS. BY OCTAVE MAUS.

IN the vast domain of decorative art, the ornamentation of textile fabrics forms a subject of study at once one of the most attractive and one of the most instructive. Therein one may trace stage by stage the successive evolutions of taste from the remotest times; therein are reflected as in a clear mirror all the contributions of the various ages towards the development of what we term "decorative feeling."

The history of textile work is inextricably mingled with that of humanity itself, revealing as it does, here the evidence of religious life, here again exact traces of the civil life of the nations. The mosaic law, as M. Dupont-Auberville reminds us, prescribed the use of embroidered ornaments on the sacred vestments, and many thousands of years before our era, the skilled workers of India and Egypt, Assyria and Phœnicia were producing, with

a deftness worthy of our envy, textiles adorned with designs as beautiful and as delicate as any our finest artists can show to-day. The Egyptians and the Babylonians reserved their cotton for use in the manufacture of sacerdotal robes, mortuary wrappings and other religious purposes, while linen was employed for articles of luxury or every-day wear. They confined themselves to these two branches of the textile industry, for China had long held a monopoly in silk, which, however, introduced into Egypt some two or three centuries before the Christian era, rapidly spread over the entire East.

From Egypt the Greeks brought back with them the art of weaving, and the importance assumed in Rome by the *plumarii*, the *phrygiones* and the *tinctorum* is well known. The industry sought refuge at a later period in the cloister and the convent, to escape the devastating influences of foreign invasion and public tumult. Sumptuous appointments became general in the Church, and this had a decisive influence on the textile industry. Hence arises the introduction of gold and silver threads into the ornamented woof of the priestly



FIG. 1. ITALIAN: SILK.

VII. CENTURY

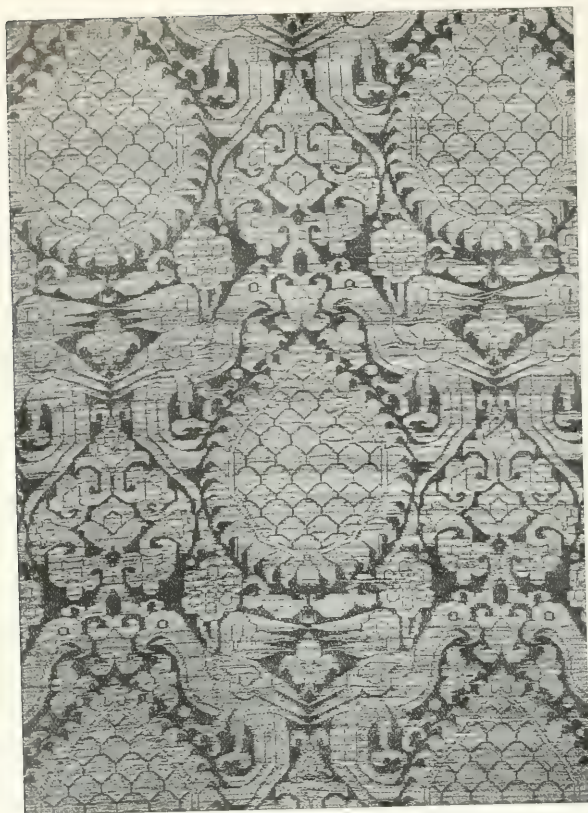


FIG. 2. SICILIAN: SILK AND GOLD

XIII. CENTURY

vestments. A striking contrast this to Christ's poor robe of brown serge and the camel's hair loin-cloth of John the Baptist! Later still, the Crusades spread the new artistic movement throughout Europe. Italy and France became inspired by the novel elements derived from the fertile sources of the East, while Spain—with Andalusia rivalling Persia itself in the luxury of its ornamented fabrics—followed the path indicated by the Arabs.

The Renaissance brought into touch the artist and the craftsman, and the most celebrated masters of the day, both in Italy and in France, thought it in no way derogatory to devote their genius—as in our own time William Morris and his colleagues devoted theirs—to the invention of designs for textile materials. Hence, in the fourteenth and

fifteenth centuries, sprang an admirable growth of art which invests the woven products of that period with everlasting interest and value.

The invention of *indiennes*, or calicoes—cloths printed first on the wood-block principle, and later from copper-plates—gave fresh impulse to the textile industry about the close of the seventeenth century; but the decorative taste of the day was for the most part so poor that the process cannot be said to have had a fair chance.

One must go back to the thirteenth, fourteenth, fifteenth, and sixteenth centuries to discover original and typical decorative compositions. Here we find the same elements frequently repeated and diversely applied. In the thirteenth century the types were ordinarily the lion and the eagle, symbolical of force and majesty; the lion and the goose, to signify strength combined with prudence; or the lion and the dove, representing power and gentleness in one. Occasionally figures

of angels were introduced into the designs. In the next century we find the aster employed in infinite forms, together with an ornamental style borrowed from that of the workers in iron. The weaver's art reached its apogee at this period. Later the decorative schemes based on *flora* and *fauna* gave place to others, in which were incorporated scrolls and rings and floral ornaments geometrical in design. This brings us to the seventeenth century, where we find landscapes and uprooted trees, birds on the wing or at rest, none of these bearing the stamp of the sincerity of the earlier times. Still worse was the eighteenth century, with its ribbons and shells and rock-work, its feathers and serpentine figures, and its depressing pastorals, all of

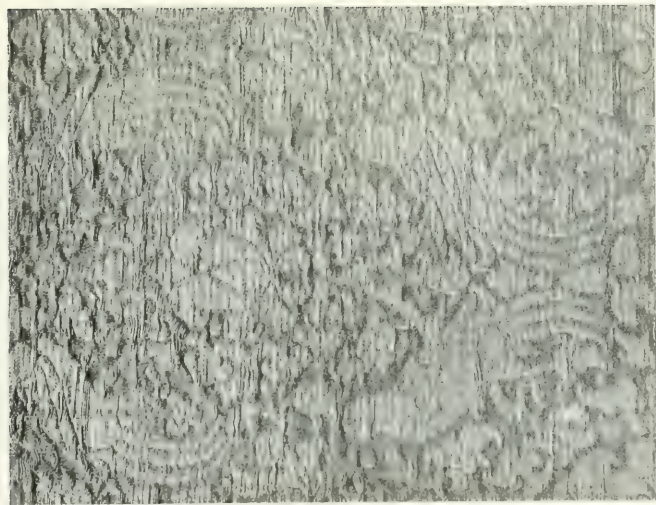


FIG. 3. KASHI, SILK AND GOLD. XII, XIII CENTURY.

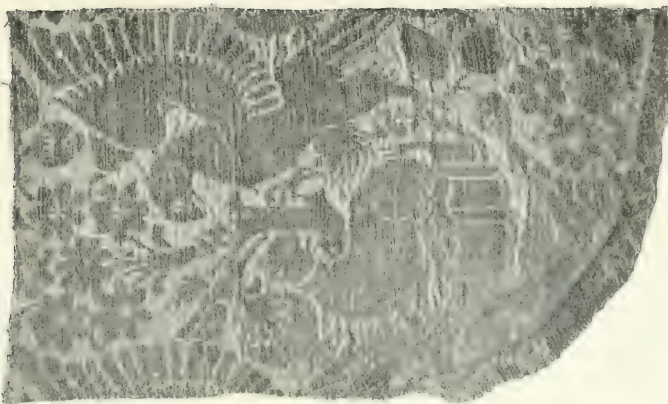


FIG. 4. HAIJAN, SILK AND GOLD. XII, XIII CENTURY.

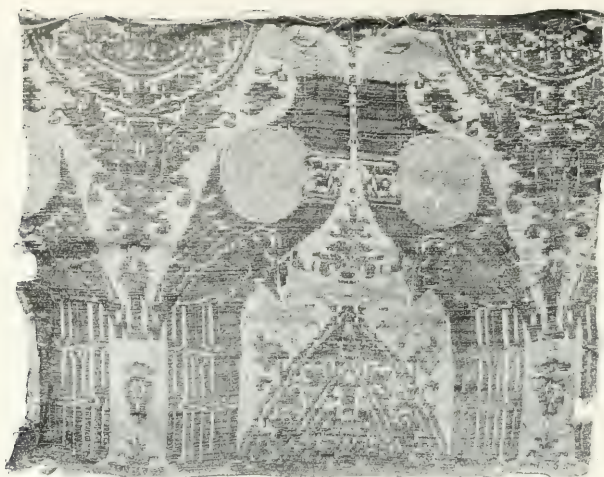


FIG. 5.—BYZANTINE OR ITALIAN: SILK AND GOLD

XIII.—XIV. CENTURY

which dishonoured the materials on which they figured.

The study of this most interesting phase of art, at which I have but cursorily glanced in my preceding remarks, has been undertaken with complete earnestness by Mme. Paul Errera, of Brussels, who, not content with being merely a charming *mondaine*, has devoted herself to the fascinating pursuit of collecting art textiles with an ardour seldom seen among amateurs. Her collection was started in 1891, most of the specimens coming from Paris or from Spain or Italy. There are now nearly 500 articles in this fine collection, all methodically classed and artistically arranged in their glass cases.

A well-arranged catalogue adds much to the interest of this almost unique display. The most ancient specimens of textile work in Madame Errera's collection are of Coptic origin, while the most recent date from the end of the eighteenth century. There are a few pieces of old

embroidery of great value, but apart from these the collection consists exclusively of ornamental textile work.

With a spirit of generosity worthy of more frequent imitation, Madame Errera has recently presented a part and promised the rest of her treasures to the Musée des Arts Décoratifs et Industriels in Brussels. A brief description of some of the most, important specimens, with a few reproductions, may therefore be of interest:—

Fig. 1. This is a beautiful fabric in light, double-faced silk, striped with yellow and blue

and violet on a ground of *beige*. It is ornamented with birds, *affrontés*, with Arabic inscriptions on their wings, a pendant hanging from the mouth, and the feet tied. In the interstices are palm-leaves *stylisés*, decorated in the centre by a head and by a cross at the circumference. These designs are done in outline.

According to Mme. Errera, this stuff is of Italian manufacture of the twelfth century.



FIG. 6.—ITALIAN: SILK AND GOLD

XIV.—XV. CENTURY

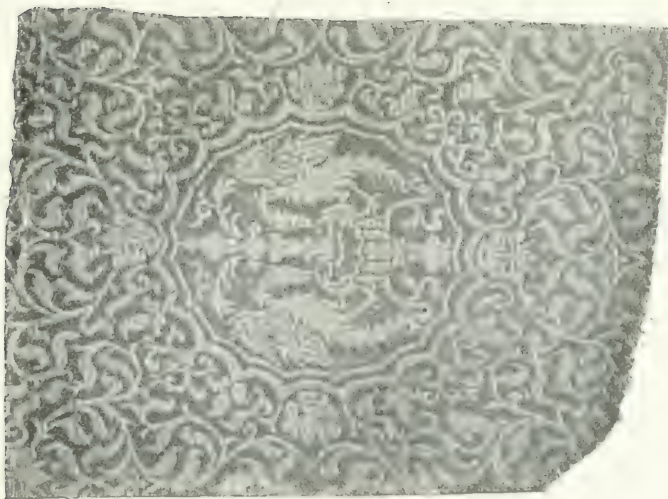


FIG. 7 — SOHAN: SILK AND GOLD — XIV. XV. CENTURY



FIG. 8 — FLORENTINE: LINEN, SILK AND GOLD — XV. CENTURY

The Ornamentation of Textiles

Fig. 2. The second example is a stout substance, in dark blue colour and well-preserved gold. The design has very little relief. We discover birds, *affrontés*, perched on a closed pomegranate and separated by palm-leaves, while above their wings are flowers of six petals. In the spaces are palm-leaves. The ornamentation is done in twisted gilt gold-beaters' skin.

Is this of Sicilian origin? Mme. Errera is of that opinion, which is also supported by Professor Freunberger, Conservator of the Düsseldorf Gallery, who says that materials of this sort, with exclusively metallic designs, come from Palermo, whence in the thirteenth century proceeded craftsmen to Lucca where they began to work in polychrome. Moreover, M. Forrer, of Strasburg, assures us that in Italy the textiles adorned with metals had but little relief, while in Spain the relief was very pronounced. M. F. Fischbach (in his work "Die Geschichte der Textilkunst," p. 184) holds that the material in question is either Saracen or Greek, or else proceeds from Asia Minor—a somewhat indefinite verdict! As to their period, it would be interesting to compare these designs with the mosaics in the chamber of King Roger in the palace of Palermo, which dates from Norman times—the twelfth century.

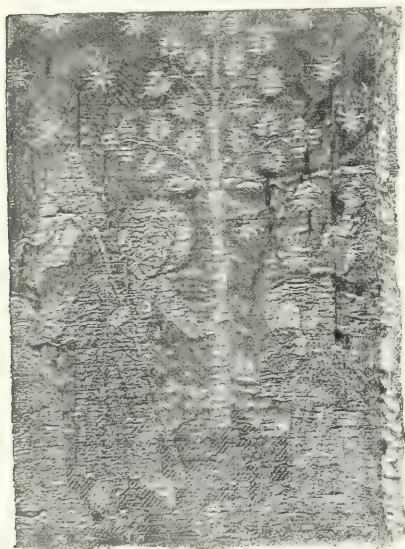


FIG. 9.—GERMAN: SILK AND GOLD XV. CENTURY
260

Fig. 3. This piece of stuff, of which a reproduction is given, appears to bear a great similarity to No. 2, although it is, I believe, Spanish, and of the thirteenth or fourteenth century.

On a ground of dark blue we have a gold design in strong relief, representing foliage united by branches and surmounted by birds, *affrontés*, and separated by a palm leaf, above which is another palm leaf of smaller size.

Fig. 4. A pink silk piece, with design in gilt gold-beaters' skin in low relief. It represents a figure of a dog lying under the shade of the "Hom," or tree of life, while an eagle is swooping down on him. This particular tree is one of the old symbols in Oriental as in Occidental art.

Mme. Errera considers this to be Italian work of the thirteenth or fourteenth century. The eagle is certainly drawn with a sure hand, and its wings are boldly marked and detailed. At an earlier period than that suggested here, wings were usually represented by solid masses without detail. The central flower on the tree is identical with the aster seen on the material shown on the central plate of page 16 in Dupont-Auberville's "L'Ornement du Tissu," and referred to by the author as being fourteenth-century work. Fischbach also mentions similar compositions, which he places in the thirteenth or fourteenth century.

Fig. 5. A piece of fine white silk ornamented with birds, closely *affrontés*, with averted heads and a leaf in the beak. There is a geometrical design on the breast. The birds are perched on a sort of palm leaf terminated by a smaller one. The palm leaf is decorated with vine leaves, and on the upper part of the handle is a cherub. The design is in gold for the most part, but the claws, the heads, and the medallion are in beige.

Is this Byzantine or Italian? The palm leaf is worked in relief, which inclines one to favour the Byzantine theory, but there is evidence on the other side such as to make one hesitate on that point. For example, M. Ch. de Linas, in his "Chasubles conservées à Saint-Rambert-sur-Loire" (Ancient priestly Vestments, Paris, 1862), arrives at the conclusion that the Eastern art workers avoided as far as possible the use of straight lines generally, and intersecting angles in particular. Now the tails of these birds are quite straight, as are the bands across their breasts. Fischbach, however, describes a piece of work almost exactly similar in every respect as Byzantine in origin and Saracen in

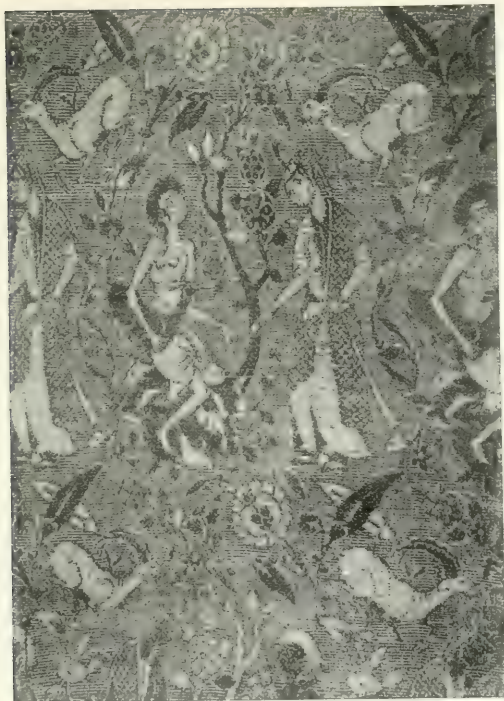


FIG. 10. PERSIAN : SILK

XVI. CENTURY

style. Who shall decide? The period is almost indubitably thirteenth or fourteenth century.

Fig. 6. A specimen of unbleached silk. The design, in gold, represents palm trees of various sizes, with birds of paradise amid the branches. This would appear to be Chinese, particularly from the manner in which the birds' tails are treated, and in the method of their flight. Doubtless this is the composition of an Italian artist under the immediate influence of far Eastern models. Mme. Errera thinks this is fourteenth- or fifteenth-century work, because at that period palm trees in undulating lines often figured in textile designs.

Fig. 7. Here the design is in gilt gold-beaters' skin in high relief, the material being silk with a warp of *écru* thread. In concentric ovals are hippocamps, *affrontés*, slaking their thirst in a pool. The ovals are indented, and their exterior portion is ornamented by foliage, and by

grotesque heads or *mascarons*. This is probably Sicilian work of the fourteenth or fifteenth century.

Fig. 8. The bands of which this is a specimen, were intended to serve as crosses on the chasubles, as shoulder-knots for the copes, and also to deck the upper and lower extremities of the dalmatica and the sleeves. The fragment now reproduced belonged to a dalmatica. It is composed of linen and silk of green foundation, and bears a design, in gilt gold-beaters' skin and white, representing the kneeling Virgin adoring the infant Jesus, while two angels bear on their heads a double baldachin. The upper portion of the design contains the legend *Verbum caro factum est*. This is certainly Florentine work of the fifteenth century. In many Tuscan paintings of that date one finds the same style of grouping, even the same arrangement of garments. Dr. Bock attributes it to the School of Ghirlandajo.

Fig. 9. A band of pink silk. The design, in green and gilt gold-beaters' skin, represents Christ appearing to the kneeling Magdalen. The Saviour holds a banner in one hand, and with the other makes the sign of benediction. The figures

are separated by a tree, and above is a starry sky. This composition recalls the German or Flemish paintings of the fifteenth century, and it evidently belongs to the same period.

Fig. 10. This curious specimen of Persian work is of "Ottoman" style, in silk and gold, the ground being white, red and gold, and the design in alternated red and white. According to Geheirnath Lessing, conservator of the Berlin Gallery of Industrial Art, the white portions were formerly in gold. The subject of the design recalls the well-known Persian story of the Princess Leily and the poet Maynun. M. Lessing assigns this work to the sixteenth century. Persian it certainly is.

I might have multiplied examples of these works, for Madame Errera's collection contains a great number of remarkable "documents." I was of opinion, however, that a few specimens, chosen more or less at random, would suffice to give an idea of the special interest attaching to this textile

museum, and would inspire some of the readers of THE STUDIO with a desire to visit it, and examine its contents minutely.

OCTAVE MAUS.

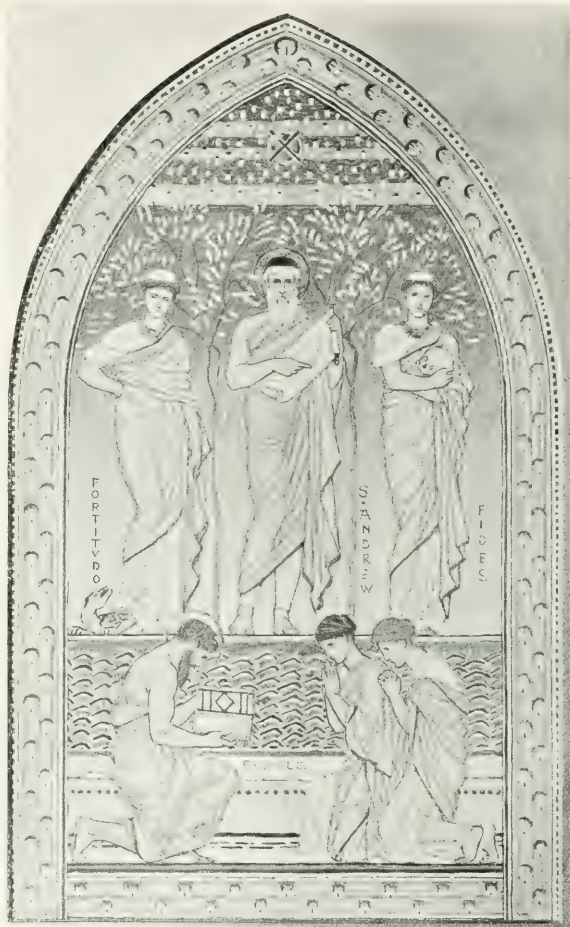
STUDIO-TALK.

(From our own Correspondents.)

LONDON.—It is the custom of our Government officials to struggle to make reasons for not doing things they obviously ought to do. When the particular thing they ought to do involves the encouragement of art, their struggles to shelve the whole matter become quite painful. As an illustration of this, the case of Albert Moore's designs for the mosaic panels in the Central Hall of the Houses of Parliament is worth noting. These designs were prepared by him some time in the sixties, and have been in the possession of the Board of Works ever since. Two or three years ago the suggestion was made that the completion of the panels was about due, so the officials have examined the drawings and have decided they would like a little more detail in them. Seven years ago Albert Moore died.

During the winter English artists have been put to a rude trial. They have been judged by a new and severe public, a public whose mind had been invigorated by the bracing stress and strain of a grave national crisis; and none can say with truth that their work as a whole has seemed anything but trivial in comparison with the stern manliness of temper called forth by the war and its anxieties. Indeed, many people now

perceive, for the first time, that artists seldom feel called upon to show a deep sympathy for the immense drama of actual life. Some, as though afraid of human realities, try to live fastidiously "in an isle of dreams"; while many of those who do profess to be realists seem much too sentimental, too boudoir-like and epicene, when their realism is contrasted with that, say, of Fielding's "Tom Jones." The truth is, they have for long been debilitated by their excessive fondness for



DESIGN FOR MOSAIC

BY ALBERT MOORE



DESIGN FOR MOSAIC

BY ALBERT MOORE

delicacy of sentiment, as if that alone were the divinely-appointed end of all art.

This applies to the present exhibition of the Royal Institute of Painters in Water Colours. In this show there are certainly some good things but the average level of achievement is insipid, and that is inexcusable. Among the landscapes may be found some good work by Messrs. Weedon, J. Aumonier, Bernard Evans, E. M.

Wimperis, and Leslie Thomson; but perhaps the most refreshing successes of all are won by two Scotchmen, Messrs. R. B. Nisbet and Alexander MacBride, whose landscape art has not yet become a habit, like that of some other important members of the Royal Institute. As to the figure subjects, they are mostly of a retrospective character, like Mr. Gregory's *Guard-room Dandy*, an exquisitely-painted little picture. You will look in vain for something at all memorable as a piece of to-day's history nobly realised.

The new English Art Club has got together for its spring exhibition one of the best and most varied collections of pictures and drawings that it has presented for some little while. There is about the show none or that aspect of uniformity of intention and effort that has more than once during recent years diminished the value of the assertions of the view of the younger school that are made at the Dudley Gallery by this society. More independence of thought and more marked indi-

viduality of practice are evident in the majority of the works that have been put on view; and quite a large proportion of them deserve the highest praise as thoroughly successful attempts to combine harmoniously older traditions with the more modern methods of practice. Mr. P. W. Steer's portrait group of *Mrs. Cyril Butler and her Children*, for instance, is, despite its extremely up-to-date manner, full of evidence of admirable care for elegance of arrangement; and Mr. W. W.

Russell's *Lady in Black* is based with conspicuous intelligence upon the work of the greater masters of portrait painting. The three little pictures of Mr. H. Tonks; the finely-composed *Durham from the River*, by Mr. George Thomson; the snow scenes by Mrs. Hartrick and Mr. Francis Bate; the *Pastoral*, by Mr. Arthur Tomson; and the other landscapes by Mr. J. L. Henry, Mr. P. W. Steer, Mr. James Charles, Mr. Bertram Priestman, and Mr. Moffat Lindner, are all marked by true insight into nature's effects, and by sound sense of style. Some admirable watercolours by Mr. H. B. Brabazon, Mr. A. W. Rich, and Mr. Francis James, are also of great value in the exhibition,

and add appreciably to its importance. By way of special attractions, a couple of magnificent landscapes by M. Claude Monet, and two works by Mr. Holman Hunt, are included.

The set of panels in coloured relief by Mr. Anning Bell need a few words of explanation. They were executed for a gentleman in Paris who wished to give names to certain rooms in his house. The panels are fixed in the wall outside the doors, and in each one the name of a room is indicated by a symbol—the wild rose, for example, and the tulip and the honeysuckle. It is impos-

sible to give a clear idea of the schemes of colour, as Mr. Bell's tints are admirably broken. In one panel, that of the wild rose, the ground is dull blue, the hair warm brown, the dress pale yellow with a greenish over-tint, and the shield a greenish blue. The flowers upon it are pinkish. But this description conveys no impression of the general effect, and we shall employ our time to better purpose by considering some of the remarks which Mr. Bell has written and published on the subject of colour relief. The following short



PANEL IN COLOURED RELIEF

BY R. ANNING BELL



BY R. ANNING BELL.



EXETER IN 1860 (THE FLORENTINE)



PANELS IN COLOURED RELIEF



BY R. ANNING BELL



STENCILLED WALL DECORATION

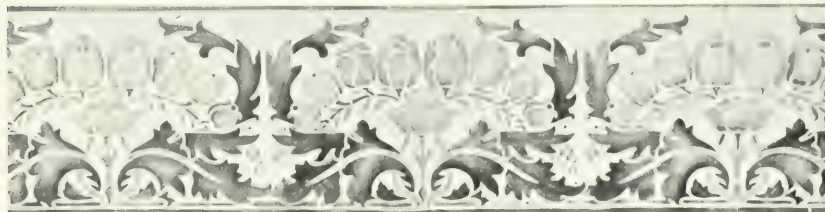
BY KATHERINE RAYMENT

quotation will be helpful to a great many students:—"The masses of colour," says Mr. Bell, "are the first things to be settled, and one has to remember that it is the shape of the mass as a whole rather than the outline of it that affects the eye. In modelling a head, for instance, one must remember that the hair, if it is to be coloured at all strongly, will tell as a mass against the face and neck, and both will tell against the background; the proportion and shape of the mass of hair, then,

apply necessarily to patterns painted on drapery, or elsewhere, or to work coloured in a vague and floating manner, but it certainly does apply when the colouring is bold and rich."

For the rest, Mr. Bell uses a wax medium, and prepares the surface of the plaster by working over it several times with rather a weak solution of shellac in methylated spirits. "At first the plaster soaks up the liquid very quickly, then more slowly,

must be arranged for in relation to the size and shape of the face and neck, instead of treating the head as a whole in relation to the background. Again, as different parts of a dress and different materials will be coloured differently, each must be looked at as a separate patch and designed accordingly. A piece of work which looks quite well from the sculptor's point of view before it is coloured will often be found to have gone all to pieces when the colour is applied. Another very important point, to my mind, is that there should always be a distinct edge of modelling where there is to be an edge of colour. To see two masses of colour touching each other without any difference of plane always gives an unpleasant feeling, I think, and should be avoided. This does not



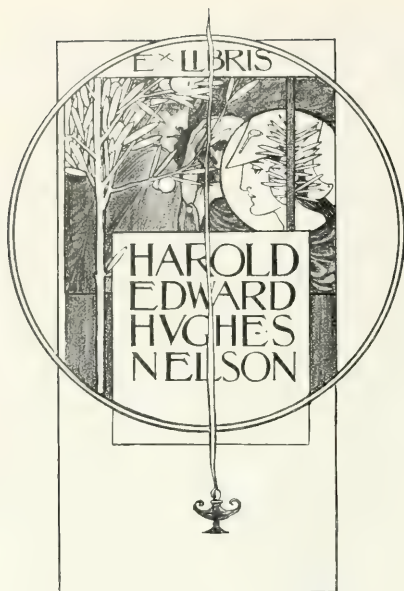
STENCILLED FRIEZE

BY KATHERINE RAYMENT

Unknown the dead body of a man who has lived to extreme old age. Like everything that Mr. Fisher does, this book-plate is full of thought.

The charming book-plates of Mr. Harold Nelson (pages 269 and 270) are touched with a lighter spirit. In them there is nothing mystical, nothing "other-worldly." They are bright and spirited, while in beauty of drawing it would be hard to find their equals among modern book-plates. Those of the mediæval knights in armour have a strong rhythm of line admirably in keeping with the subject.

FALMOUTH. — Academically considered, I suppose no town in the United Kingdom is so favoured as Falmouth; out of the three or four artists who have chosen this most delightful of western seaports as their home, two have now the privilege of associating with the elder brethren of Burlington House, Mr. H. S. Tuke being the last painter who has been drawn into this serene atmosphere, where the juries cease from troubling, and—— Well, Mr. Tuke richly deserves whatsoever of peace with honour there is in his selection, and I do not



BOOK-PLATE BY HAROLD NELSON

and at last not at all; the spirit evaporates, and the shellac is left."

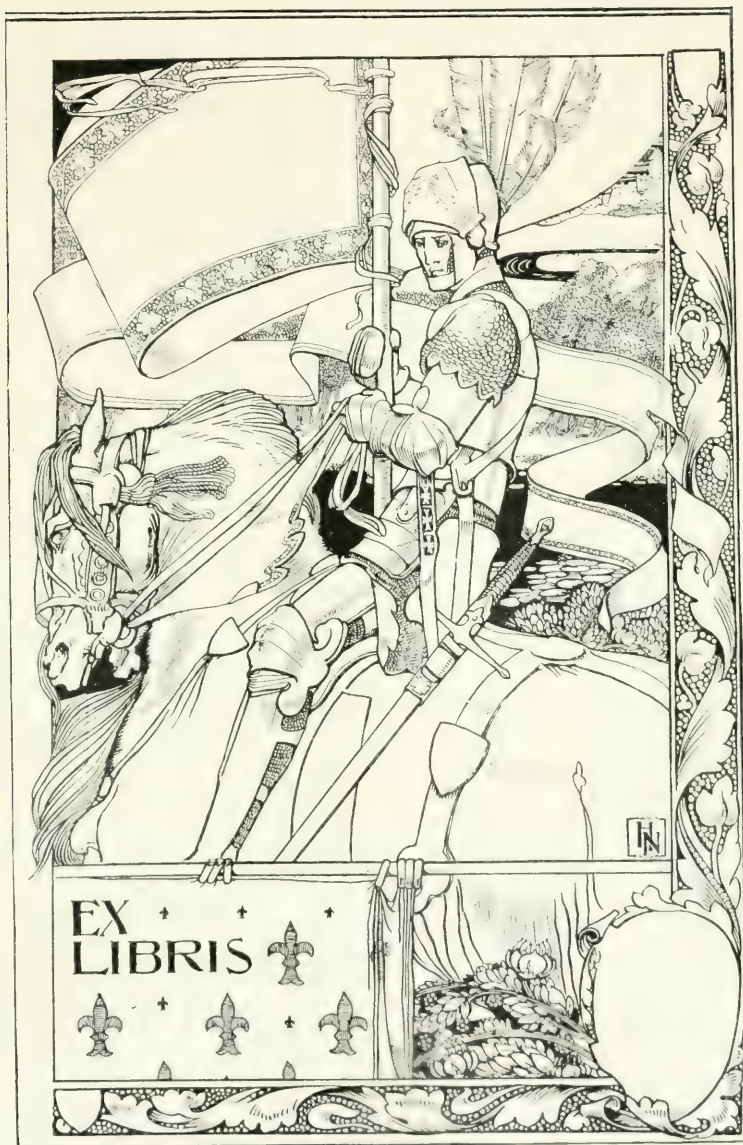
Illustrations are given (p. 267) of two designs for stencilling by Miss Rayment. Miss Rayment has a good eye for colour, and her designs are nearly always fortunate in treatment.

Mr. Fisher in his book-plate (p. 271) takes for his subject the Angel Azrael, whose heart's strings are a lute, and whose music is the sweetest of all God's creatures. Behind, at the edge of the wood, there are figures typical of love, youth, and youthful sorrow; while down the River of Time a boat sails slowly, bearing onwards to the



BOOK-PLATE

BY HAROLD NELSON



BOOK-PLATE BY
HAROLD NELSON



BOOK-PLATE BY HAROLD NELSON

believe anyone grudges him his distinction except, perhaps, some of those cynical friends who couple an artist's downhill progress with this immunity from the common lot of competition. Mr. Tuke is, however, an artist of a peculiar personal bent, and an unswerving allegiance to his ideals, so let us hope these cynical friends will find in him an exception to their rule. This year he has painted a picture of the type which, I suppose, will be called his classic style. It is a figure of Mercury, pausing for a moment on a rocky shore, resting, I take it, after some mighty flight. It has been objected to me that Mr. Tuke's Greek personages are not Greek; that his classic vein is not classic; that they are just English men and girls posing as such. And this always seems to me very trivial; Mr. Tuke has his message as an artist, and that message is not to help us to any visualising of Greek mythology, but simply to give us pleasure in those

things that give him pleasure. The air, the sun, the sea; he loves to watch sun-smitten flesh tones contrasted with the changing ocean lines, and he cares very little for the peg upon which to hang his motive. If his figures are not Greek, well, neither were the Old Masters Greek, nor were their Gospel subjects in the least suggestive of the East. They painted the men and women of their own land and time with what art they might, and left the subject to be discussed by the critics, and Mr. Tuke does much the same. Whether or not I prefer his frankly modern pictures is another story.

Mr. C. Napier Hemy is a fortunate man. His house, his studios, his surroundings—but I am not an interviewer, and so I will spare my readers the envious pangs that they must experience if I were to descant upon these things. Even, however, in his pictures he is fortunate; fortunate in his subject. Some men seek far afield for subjects, some



BOOK-PLATE

BY HAROLD NELSON



BOOK-PLATE

BY ALEXANDER FISHER

have them thrust upon them almost at their doors. Near the gateway of the beautiful haven of Falmouth stand the grim Manacles, for no other purpose that I can imagine except to give Falmouth artists a subject. These terrible rocks recently lured two innocent steamers to their fate, and the world rang with the tragedy of one and the peril of the other. Then Mr. Napier Hemy saw his chance, and has painted a vessel of an old-world type speeding before the wind; the waves are rolling into the picture away from the eye, the sky is charged with drifting vapour, the vessel is crowded with figures, each at the post that is proper to him; the canvas is drawing for all it is worth—I believe this is correct sea language—when some one sees in the misty offing a familiar headland and a line of rocks and shouts “Ware Manacles.” *Voilà!* Space will not allow of my describing the panorama of Oporto, which Mr

Hemy has painted in tempera; but by the time these lines are in print readers of *THE STUDIO* will be able to study it for themselves on the walls of the Royal Academy.

Mr. W. Ayerst Ingram has also felt the spell of the Manacles, and has painted a powerful picture of that grisly reef, but in this case it is seen from the shore; the late afternoon sun is falling on the jagged teeth of the sea monster, and also here and there among the masses of green water that are curling in white crested waves to wards the land. He has also a blue sea rolling in leisurely undulations; above it there is a serene sky, cloudless and luminous and a stretch of sunny cliff strikes across from the right-hand side. N. G.

LIVERPOOL.
The Unitarian Church in Ullet Road, recently completed from the designs

of Messrs. T. Worthington and Son, of Manchester, is not only admirably planned, stately in its proportions, and refined in its various details, but contains also much excellent decorative work in several crafts. The oak work of the interior, done principally by Messrs. Hatch and Sons, of Lancaster; the carved oak panel in the reredos, after Leonardo da Vinci's fresco of *The Last Supper*, executed by H. H. Martyn, of Cheltenham; the stone and wood carving by Messrs. Earp and Hobbs, and the rich and beautiful stained glass windows designed by Sir E. Burne-Jones and carried out by Messrs. Wm. Morris and Co., all deserve especial notice. Conspicuous in the exterior embellishments is the embossed copper work entirely sheeting over the oak work and iron bands of the three doors leading into the west porch. This has been designed and executed by R. L. B. Rathbone. The colour of this copper work, a deep bronze-



BEATEN COPPER WORK

BY R. LL. B. RATHBONE

brown at present, harmonises well with the Run-corn stone and Ruabon brick of the exterior. How this colour will be affected by time and the Liverpool atmosphere it is impossible to say.

Some small articles of beaten copper work by Mr. Rathbone are also reproduced here. They are finished in various tones of bronze colour with rich effect.

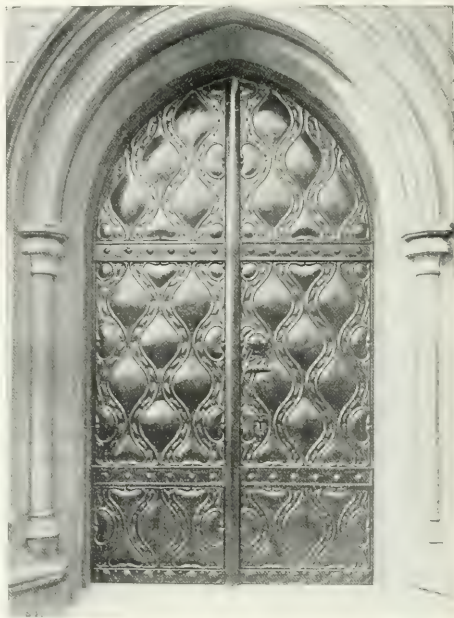
H. B. B.

BOURNEMOUTH.—The Tenth Spring Exhibition of the Bournemouth Art Society, which was opened on the 26th March, was largely attended, and the sales were numerous. The collection was an exceedingly creditable one, a large proportion of the work in water-colour being excellent, especially the contributions by Miss Sophia Beale, Miss Fenwick, Miss Hake, and Mrs. P. de Crespigny, the contribution by the latter, *The Edge of the Forest*, a study of beech trunks in early winter, being one of the gems of the exhibition. An autumn study of foliage and stream by Miss Agneta Smith certainly was entitled to the prize awarded to it by the Society. The contribution by Miss Kemp-Welch, *An Idyll, New Forest*, was charming as regards drawing, but lacked the attractiveness of the artist's famous recently engraved *Colt Hunting in the New Forest*. The few flower studies were excellent, Miss Teresa Hegg's *Roses* taking the first place

by reason of its extreme delicacy of colour and truthfulness. In oils the collection was not so good, some half-dozen contributions by Mr. Ireland Blackburne, Mr. Patten, and Miss Irlam Briggs overshadowing the rest. A large number of pieces of needlework, a quantity of decorative metal work and wood-carving, and a case of excellent miniatures by Miss Waddelove added very largely to the attraction of the show.

J. B.

NEWCASTLE-UPON-TYNE.—At the inaugural dinner of the Pen and Palette Club on March 3, at which Mr. Aaron Watson, J.P. (Editor of the *Newcastle Daily Leader*), presided, two honorary members were elected—Mr. George



EMBOSSED COPPER DOOR

BY R. LL. B. RATHBONE



EMBOSSED COPPER DOOR

BY R. IL. RATHBONI

Frampton, A.R.A., and Dr. Thomas Hodgkin, the author of "Italy and her Invaders." The merits of Mr. Appleby Miller's decorative menu—the sisters nine encircled by the flame of fraternity (which we reproduce)—drew words of unqualified praise from Mr. Frampton. Mr. Frampton was in Newcastle to be present at the unveiling of the bust of Dr. William Garnett, which he has presented to the Durham College of Science. The Pen and Palette Club has been established by those professionally engaged in, or especially connected with, different branches of art or science. While its primary object is "social intercourse," its charter is not limited. The Club has made a

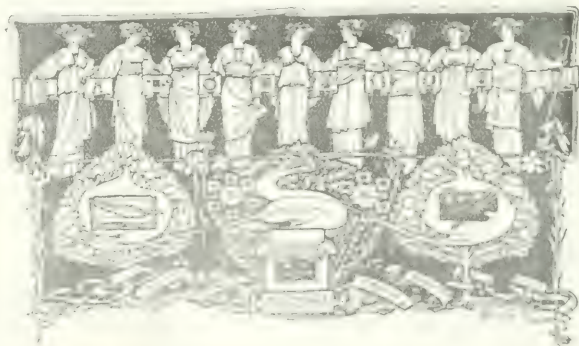
promising beginning, and should enlist the support of all those qualified for membership in the north-eastern counties.

A. W.

BIRMINGHAM.—A very interesting drawing of the west front of Bourges Cathedral, by Mr. T. M. Rooke, A.R.W.S., has recently been given to the Corporation Art Gallery. It has been presented by the subscribers to the Society for the Preservation of Pictorial Records of Ancient Works of Art and Architecture, who have given a number of similar works to this Gallery. This is the tenth drawing by Mr. Rooke which he has made for Birmingham under the auspices of this Society. It is not only a very faithful and truthful piece of work, of historical value, but it is also a beautiful drawing in itself. The west front of this famous old cathedral, which dates from the thirteenth century, is very imposing in effect, and is very richly sculptured and decorated.

MELBOURNE.—Town-folk and bushmen alike have recently thronged the National Gallery with a sense of

patriotic pride to look at Mr. Bertram Mackennal's bust of their native Queen of Song, whom they all knew here as "Nellie Armstrong," and whom the world now worships as "Madame Melba."



DESIGN FOR A MENU

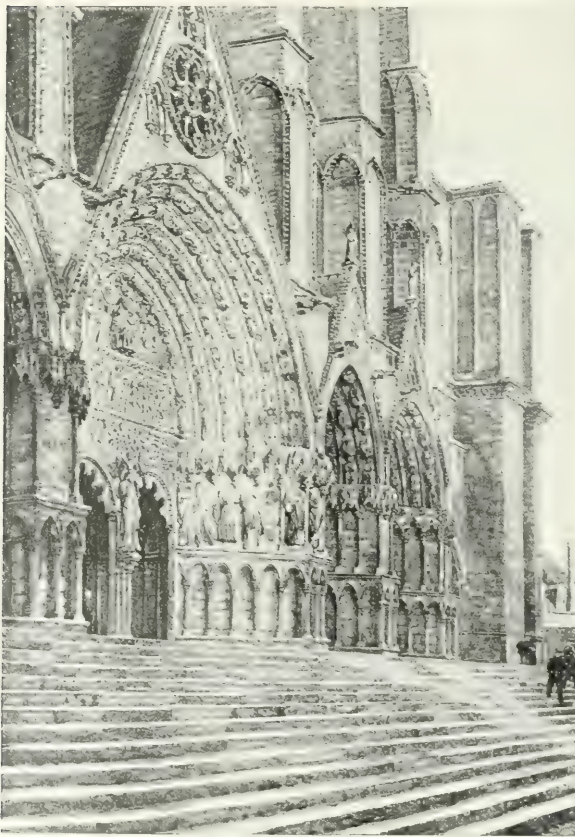
BY APPLEBY MILLER

Studio-Talk

The Victorian Artists' Society recently concluded a short Summer Exhibition, but Mr. Longstaff and Mr. M'Cubbin were too busy with commissioned works to be able to contribute. The honours lay with Mr. E. P. Fox, Mr. Gordon Coutts, and Miss Florence Fuller in figure work, and with Mr. Withers, Mr. Arthur Boyd, and the President (Mr. John Mather) in landscape. Mr. Scheltema, our best Australian painter of sheep and cattle, brought back some delightful reminiscences of his recent trip home to Holland, and his *Milking Time* was redolent of "the breath of kine in the meadows." Mr. Colquhoun achieved a moderate success in imagining the

scene of the fall of the Khalifa's standard *After Omdurman*, but such an effort demands more knowledge and experience than an untravelled Australian can be expected to possess. J. L.

We have pleasure in giving on the opposite page, illustrations of two admirable drawings by the well-known Sydney artist, Mr. Henry Fullwood. These drawings were sent in for the Colonial competition which was set in *THE STUDIO* last year, but reached the office too late to be judged with the other drawings submitted.



"BOURGES CATHEDRAL"

(See *Birmingham Studio-Talk*)

BY T. M. ROOKE

MILAN. — Only two months after the terribly sudden death of Giovanni Segantini, amid the solitary heights of the Schafberg, there was opened in Milan an exhibition of the dead painter's works; and the melancholy event being so recent and so keenly felt by all, it is not surprising that the display should almost have assumed the aspect of a funereal commemoration, in which his friends and the public generally took part in reverent regret.

It cannot be said that the exhibition was in any way complete; so many of Segantini's most important works were missing that the display gave but a faint idea of the artist's labours in the course of his all-too-brief career. However, the exhibition was completely successful; more so, indeed, than one could have hoped.

Altogether, with paintings and drawings, the works exhibited numbered seventy. These included the three large canvases on



"THE HUON BELLE, TASMANIA"

BY HENRY FULLWOOD



"AN AUSTRALIAN SOLITUDE"

BY HENRY FULLWOOD



BOOKPLATES



BY MAURICE DE LAMBERT

which poor Segantini was engaged when death struck him down. He had intended them for the Paris Exhibition. Naturally, they attracted universal interest. They were to have formed part of a grand composition, which would have included three lunettes and several medallions, of which we have only the studies left.

The works are styled *La Natura*, *La Vita*, *La Morie*, and, although unfinished, bear striking testimony to Segantini's masterly abilities. The centre canvas, *La Natura*, is a landscape, absolutely marvellous for the grandeur of its lines and its perfect luminosity. In idea and in treatment alike the thing is quite beautiful.

So large has been the number of visitors to the exhibition that the takings will materially assist the fund being raised by the friends of the lamented artist for the purpose of erecting a memorial of him in the Maloja Pass, in the Upper Engadine, where he dwelt.

G. B.

PARIS.—The society known as "La Demi-Douzaine" has been holding its second annual exhibition in the galleries of the "Artistes Modernes," Rue Caumartin. M. Charles Huard shows in his seascapes and his studies of fishermen and peasants all the acute observation and honesty of purpose we know and appreciate so well in him. M. Eugène Bèjot's landscapes of Paris and London, both drawings and etchings, are lovely things, revealing the diverse aspects of the great cities with rare skill and delicacy. M. George Gascoyne, the only foreign member of the Society, exhibited two oil landscapes of excellent quality — *Work in Sunshine and Cloud* and *The Shower* — also five powerful etchings. M. Ferdinand Luigini remains faithful to his old themes—Marken and Volendam. In these North-Dutch types and interiors he displays real ability, but there still remains something soft and

undecided about his execution. M. Camille Bourget, a colourist blessed with energy and a vivid imagination, showed a series of excellent water-colours. I have kept M. Pierre Bracquemond's name last. The portraits, landscapes, and still-life studies exhibited here show him to be making rapid progress towards full development. His eye is becoming more subtle,



BOOKPLATE

BY MAURICE DE LAMBERT

"A VOLENDAM WORTHY"

FROM A DRAWING BY
NICO JUNGMAHN.







LANDSCAPE

BY KARL LANGHAMMER

(See Berlin Studio-Talk)

his drawing more bold and elastic. Several of his portraits, such as that of Mdlle. Jeanne Régnier, of the Opéra ballet, give evidence of solid work; but I prefer his still-life. M. Bracquemond also showed some painted glasswork, which was interesting, although over-complicated in design, and not

Cottet, Simon, and Dauchez is wild and grand; that of M. Le Gout-Gérard, on the other hand, is bright and cheerful: which proves that his vision is different from theirs. Moreover, unlike the artists I have named, M. Le Gout-Gérard seeks the picturesque rather than the expressive,

altogether satisfying in material execution.

Following the "Demi-Douzaine" came M. Fernand Le Gout-Gérard, with sixty-six paintings and pastels, almost all landscapes and scenes of Brittany. It would almost seem as though there were no other part of the world worthy of the artist's brush! Always Brittany! However, M. Le Gout-Gérard gives us a little variety in the shape of several English scenes—

La Medway à Rochester, Le Pont de Rochester, Fond du Port de Strood, etc.

The Brittany of MM.



LANDSCAPE

BY KARL LANGHAMMER

(See Berlin Studio-Talk)

and on the whole succeeds admirably in his endeavour. If at times his work is overdone in its regard for minute detail, it is at any rate always thoroughly sound and honest. To me his pictures seem more fascinating than profound, but there is no denying the real charm they possess. M. Le Gout-Gérard's exhibition was a genuine success, as it deserved to be.

On page 276 we give illustrations of some delightful little bookplates by M. Maurice de Lambert.

In the pretty little exhibition gallery of the Paul Ollendorff *Librairie* M. André Sinet recently displayed thirty-four of his canvases, including landscapes of Paris and its environs, female studies and portraits. M. Sinet delights in the attenuated aspect of things, in misty effects, seen in the pale light of evening. He paints delightfully, with an infinitely delicate touch, for he is full of poetic sentiment.

Above all I admired his *Crépuscule parisien* wherein one sees, from the Place de la Concorde, the whole Avenue des Champs-Élysées, with night falling rapidly over all, and the Arc de Triomphe gleaming away in the distance. Another fine thing is his study of a woman, called, I think, *Le Corset Jaune*, a delicate harmony in whites, with a blue night effect of irresistible charm.

A few ardent and hopeful young artists have just started a club at Saint-Germain-en-Laye, styled "L'Esthétique," the object of which is to develop throughout provincial France, by means of meetings and concerts and exhibitions, a taste for all that is Good and Beautiful and True. The initiators of the movement are MM. Georges Godin, the aquafortist in colours, well known to the readers of THE STUDIO, R. Lemeunier, the musical composer, E. Genet, and Ch. Félix Le Gendre, painters, and Léon Pivet, draughtsman. The honorary committee of which Rodin has accepted the presidency consists of MM. Bracquemond, Jeanniot, Helleu, Hugues Le Roux, Octave Mirbeau and Gabriel Mourey. G. M.



ESPAGNOL À PARIS' BY H. EVENEPOEL
(See Brussels Studio-Talk)

BERLIN. — The work of Karl Langhammer, whose landscapes *Klänge* and *Aus der Priegnitz* formed part of the January exhibition at Keller and Reiner's Salon, belongs to that kind of artistic production which slowly but steadily gains real friends among lovers of true art. The artist has been before the public several years, but the quiet inwardness of his work, which shrinks from anything in the nature of startling effects, has failed to make people talk about him. Still his faithfulness to his own individuality and a touch of aristocratic reserve have brought it about that you can now hear him spoken of in fashionable drawing-rooms. That even ladies call him "a very good artist" says just as much for him as for the fact that the Press and its critics have gradually succeeded in instilling the public with something like appreciation of art for art's sake. It is art for art's sake, and *Heimatkunst*, the art of your own native soil, that Karl Langhammer gives. He is foremost among the men who know how to make the sandy, dusty,



"LA VEILLE DE LA COURSE DE TAUREAUX"

BY IGNACIO ZULOAGA

ofttimes gloomy, landscape of the Mark Brandenburg talk its own language of silent grandeur. The charms of light and shade, of colour in soil, in foliage, sky, and clouds, in dancing sunbeam and glittering water are his, and he interprets them with a true-hearted reverence, born of that hunger after the beautiful which—judging by him at least—seems to be keener and more appreciative of small things in the natives of large cities than in many upon whose childhood the richest glories of superb natural surroundings have shone in vain.

L. H.

BRUSSELS.—Once more the Salon of the "Libre Esthétique," installed in the galleries of the Musée de Bruxelles, has achieved its customary success. The numerous visitors found there the wherewithal to satisfy all tastes in matters artistic, for the work of selection had been carried out in the broadest spirit of eclecticism, and all "tendencies" were represented, from idealism of the most literary type to realism of the most scientific. First of all we must do homage to the last productions of Henry

Evenepoel the young Brussels painter, who passed away so sadly in Paris a few months ago just when his talents were beginning to command respect. Before all else he was a painter; he understood our modern life in all its reality, and he has left behind several canvases of great merit, among them being the *Espagnol à Paris*, which has been purchased for the Ghent museum.

M. J. Delvins contributed several remarkable works which aroused much attention. His bullfight scenes are full of vigour, bold in drawing and vivid in colour. Spain, too, is the theme chosen by M. Ignacio Zuloaga; but his vision of things is sombre, his colour harsh, and his drawing hard. One of these pictures, the *Portrait du Maire de Rio-Moro et de sa femme*, was exhibited at the last Salon at Ghent, and was purchased by the Government, but refused by the Commission des Musées. M. Zuloaga's big picture, *La Veille de la Course de Taureaux*, is a noble work, and worthily carries on the true traditions of Spanish art.

The large display of jewellery and goldsmith's

work by M. Henry Van de Velde is one of the *clous* of the Exhibition. It is impossible at the present moment to analyse this remarkable collection, but later an interesting article might well be written on this artist and his work.

Another attraction is the series of twelve landscapes by M. A. J. Heymans, which are profoundly charming in their poetic sentiment and their delightfully clear colouring. The landscapes of MM. F. Claus and G. Buysse are equally attractive, by reason of their sincerity and their freedom of expression. Worthy of special mention also are the precise and thoughtful landscapes of MM. Frédéric and W. MacAdam, and the curious works of M. F. Melchers.

The sculptors are not so well represented as usual this year, but the catalogue contains the well-known names of C. Meunier, P. Dubois, Charpentier, Bourdelle, Dejean, G. Morren, and Mlle. Cornette.

The characteristic drawings of M. Milcendeau and the etchings of Mme. Destrée-Danse

and M. Nieuwenkamp are worthy of careful study.

Lastly, mention should be made of the glass-work of H. Powell, the potteries and ceramics of Mme. Schmidt-Pecht; not forgetting the displays by M. Serrurier-Bovy and the Rorstrand porcelain factory. Then we have to note the lithographs in colour by MM. Rhead and Rivière, and the posters designed for the "Libre Esthétique" exhibition by M. Combaz and Mdle. Léo Jo.

F. K.

ANTWERP.—The mural paintings on the *escalier d'honneur* of the Hôtel de Ville, which were inaugurated on the opening day of the Van Dyck *fêtes*, are good in this respect—that in their *ensemble* they blend harmoniously with the dual series of similar works by Hendrik Leys which adorn the big "Salle de Réception" and the small hall adjoining, as well as with the paintings by Victor Lagye in the "Salle des Mariages." They owe a great deal, in the first place, to the intelligent interest shown by the eminent director of the Academy, Albrecht



MURAL PAINTING



MURAL PAINTING

BY EDGAR FARAZYN

de Vriendt, under whose personal superintendence they were designed and executed. Unfortunately the five panels are not of equal merit. That signed by Houben is a very ordinary piece of work, the figures having no especial character. The panel by De Jans is of a higher order, but it is too suggestive of an easel picture, this being due, no doubt, to its lack of the necessary style. The other three panels are far superior. In his *Entrée triomphale des Rhétoriciens* Farazyn has attained a tonality which gives the most happy result, his greens, mauves, and reds, artistically disposed, forming a colour-scheme of much distinction. Boom has employed red very largely. His *Ouverture de la Bourse* is ruddy as a sunset, but in no way mars the general effect of the series. Moreover, he has been fortunate in his typical figures, which are full of interest—Flemish patricians and magistrates of dignified mien and broad, majestic movements. Several of the heads reveal careful study, but not all, unhappily. A picturesque mediæval town, seen in perspective, forms an excellent background.

The best work of all is unquestionably that of Verhaert, whose *Arrivée d'un chargement de sucre* is a remarkable production. Here the types depicted are less robust than those of Boom—some, indeed,

appear emaciated, almost sickly; but what character in the faces, which are, for the most part, handled like portraits; and what sound archæological knowledge, with no touch of pedantry, in the treatment of the costumes! More strictly than any of his collaborators Verhaert has confined himself to the prescribed limits of decorative painting, and thus his work resembles most nearly that of Leys. His colouring is remarkable both for the vigour of its tones and for its novelty. It is extremely strong and bold. Altogether, the ornamentation of the "Salle de l'Escalier" may be pronounced a success.

As in previous years, individual exhibitions are succeeding one another with great rapidity, every week or two seeing something new. They are held for the most part in the Verlat-Zaal, which is very conveniently situated near the Bourse, and only a few yards from the main thoroughfare, the Meir. So far there has been nothing very striking to record. Mention, however, must be made of the displays of M. Frans Mortelmans and—more recently—of Mme. and Mdlle. Ronner. Mortelmans paints flowers and still-life, which, it must be admitted, reveal a sure touch and a fine sense of colour. The artist would do great things if only he could

rid himself of a defect which mars his work. The defect in question lies in the fact that he frequently fails to attack his subjects with sufficient earnestness, his work only too often showing virtuosity rather than depth.

Madame Ronner is well known, not only here, but also in England. Despite her great age, this gifted woman, who seems not to know the meaning of the word Rest, continues to produce her little scenes from cat-life with as much observation and humour as ever. To be sure, they are simply anecdotes, and trivial anecdotes too; but so wittily, so convincingly does she record them that we must needs listen, nor ever cease to be amused. Mdlle. Ronner, her daughter, devotes herself chiefly to flower painting. She has taste, and a style that is particularly feminine, somewhat akin to that of Mdlle. Georgette Meunier. Her paintings have no great profundity, but they express very effectively all that is light and airy, and (I had almost said) artificial, in the flower world.

At the Cercle Artistique, or "Kunstverbond," last month M. Lemmers displayed several landscapes and a large number of portraits. I say it with regret, but there was nothing in this collection so good as his *Portrait de mon Père*, produced two years ago. His newer work is as bewilderingly unequal in artistic value as it is varied in method. Certainly he secures a resemblance, not merely physical, but moral too; but, as a rule, he does not trouble to penetrate far into the psychology of his models, while his somewhat garish colouring often lacks distinction. By producing fewer works, and devoting himself to them with greater care, Lemmers might assuredly develop into an excellent portrait-painter.

Of very uneven merit, too, was the exhibition of the works of George Morren, displayed in a very badly-lighted gallery in the Meir. Morren, an artist of much versatility, showed paintings, pastels, *fusains*, and pencil work, together with several pieces of sculpture and various *objets d'art*.

I cannot conscientiously say his newest works show great advance on those of two or three years since. The latter, it seems to me, were superior in conception and in harmony of treatment, and truer and richer in tone. In some of his sea-pieces, for instance, it is by no means difficult to detect certain deficiencies which might have been easily remedied; while in several of his still-life studies one comes across loud, prosaic, unsatisfactory bits of colour. I greatly prefer some of his pastels, and most of his black and white work is excellent, notably the remarkable series—*Soirées d'Hiver*. Here Morren has caught to perfection the atmosphere of our homes in winter time.

Among the sculpture should be noted his *Femme à sa toilette*, the *Buste de Zélandaise*, the *Nymphes lutinant un Satyre*, the *Femme à la mouche*, and above all, despite one somewhat puerile piece of detail, the *Trois Zélandaises en promenade du dimanche*. This is a thing of beauty in its truest sense, the whole group being full of charm and character.

Several of his objects of art are also worthy of mention, especially an amphora and an ink-stand, both in bronze, a ring-box in bronze *cire perdue*, a tin-ware coffee service, and a few brooches and clasps.

P. DE M.



ILLUSTRATION FROM "MEISSNER PORZELAN"

(LEIPSIG: F. A. BROCKHAUS)

Awards in "The Studio" Prize Competitions

REVIEWS.

Meissner Porcelain. By KARL BERING. (Leipzig: F. A. Brockhaus.) Price, Marks 160. To collectors of Dresden porcelain this sumptuous volume will be most welcome. The author has spared no pains to gather together reliable information respecting the history of his subject, from its first manufacture by John Böttger in Meissen in 1709 to the end of the sixth period in 1814; while the varied and rare specimens to which he has had access, and which he has been permitted to illustrate, show in a remarkably complete manner the changes in the styles of make and design through which the famous ware has passed. As in most other notable makes of European porcelain, the Dresden productions were in the early days of their manufacture strongly influenced in design by their Chinese and Japanese prototypes; and even when, at a later date, original schemes of pattern were devised, the far-eastern influence was often still traceable. Of the groups of modelled figures, for which the fabrique is popularly famous, some good examples are shown. The Krinolin-gruppen, the Kindergruppen, the shepherds and shepherdesses, and other costume figures, are all carefully selected from the best periods, and if the art they represent is not always of a high order, it is at least characteristic of the times in which they were produced. The book is illustrated by no fewer than 15 plates in chromo-lithography, 15 helio-gravures, and 219 half-tone reproductions from photographs, and they are all alike excellent of their kind.

The Century Book of Gardening. Edited by E. T. COOK. (London: Offices of "Country Life.") Price 18s.—The advantages of photography in the illustration of gardens, trees and flowers are many, and they are brought into full prominence in this charmingly produced book. Hundreds of carefully selected photographs render the work, with its numerous useful chapters upon gardens and their management, not only a storehouse of information upon gardencraft, but also a beautiful table book of interest to dwellers in town as well as country. The excellent cover design by the talented young Canadian designer, Mr. Will Jenkins, adds its due quota to the success of the book.

Resurrection: A Novel by LEO TOLSTOY, with Illustrations by PASTERNAK. (London: F. R. Henderson.) Price 6s. net.—The illustrations to this remarkable novel are of more than usual interest. The incidents and phases of Russian life portrayed are not only full of local character,

but they are executed with considerable talent the drawings being reproduced by a method of double printing, which undoubtedly adds much to their effect and value.

Working Drawings for Wood Carvers. By EMILY BURGESS. (London and Derby: Bemrose and Sons.) The great body of amateur wood-carvers, who are constantly complaining of the difficulty they experience in finding suitable motives on which to practise their art will welcome this collection of twenty-four drawings. Without possessing any marked originality, or even great decorative merit, these designs are perfectly practical and workable. They present no difficulties that cannot be overcome by a reasonable amount of care, and yet they are sufficiently elaborate to test to a fair extent the skill of the worker. The size in which they are published is a reasonable one; and they are drawn with considerable vigour, so that the carver who uses them need never be in doubt as to the meaning of the forms he is trying to reproduce.

THE STUDIO for June will contain an important article on the Art of 1900. The illustrations will include several studies for paintings in addition to reproductions of the most interesting examples of pictorial and decorative art shown at the Spring exhibitions.

The Special Summer Number of THE STUDIO will this year be devoted to the consideration of modern British water-colour art. The illustrations will be very numerous, and will include a large number of facsimile reproductions in colours.

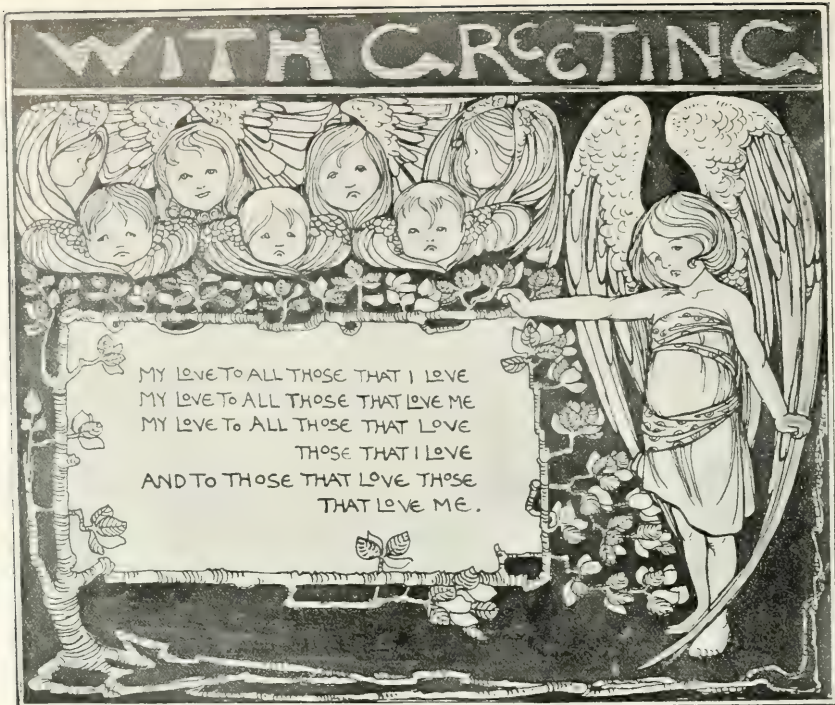
AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR
A SILVER TABLE-CANDLESTICK.
(A XLVII.)

THE FIRST PRIZE (*Two Guineas*) is awarded to *Curlew* (Lennox G. Bird, c/o A. C. Sealy, Esq., 3, Minor Canon Row, Rochester).

THE SECOND PRIZE (*One Guinea*) to *Tramp* (David Veazey, 10, Brewer St., Woolwich.)

Honourable mention is given to the following:—*Smudge* (Madge Dawson, 22, Forest Drive West, Leytonstone), *illustrated*; *Atheling* (E. H. Richardson), *Crumpets* (S. Herbert Man), *Craft* (F. White), *Mice* (E. May Brown), *Seaforth* (A. Forrest).



HON. MENTION (COMP. B XLVII)

"BREAD AND BUTTER"



HON. MENTION (COMP. D XLVII)

"MALVOLIO"



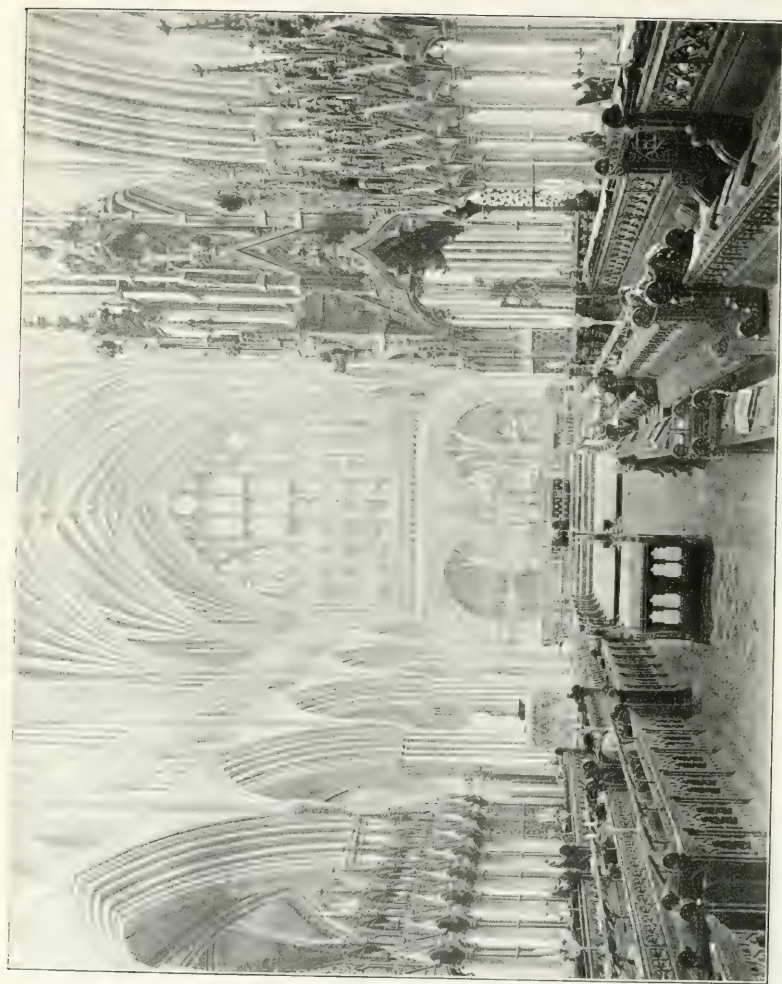
"CUTLER" FIRST PRIZE (COMP. A XXXVII)



"SECOND PRIZE (COMP. A XXXVII)" "TRAMP"



"HON. MENTION (COMP. A XXXVII)" "SMUTTER"



FIRST PRIZE (COMP. D XXXI.)
BY "HIGHLANDER"

Awards in "The Studio" Prize Competitions

DESIGN FOR THE COVER OR FRONT
PAGE OF A CHRISTMAS CARD.

(B XLVII.)

The FIRST PRIZE (*Two Guineas*) is awarded to *Pan* (Fred H. Ball, 8, King John's Chambers, Nottingham).

The SECOND PRIZE to *Isca I.* (Ethel Larcombe, Wilton Place, St. James', Exeter).

Honourable mention is given to the following:—

Claud (Claud Cooper, 12, Meadow Studios, Bushey, Herts), *Black Spear* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks), *Owl* (Maud C. Fisher, 8, Phippen Street, Bristol)—*these are purchased*; *Bread and Butter* (F. Evelyn Place), *illustrated*, *Bobs* (Florence Phillips), *Boys* (Elsie L. Jackson), *Dux* (Nellie Harvey), *Da-Da* (Daisy Peachey), *Forres* (Jean Mitchell), *Gamma* (Marguerite Mallet), *H. H.* (H. G. Hampton), *Joy* (Ivy M. James), *Isca* (Ethel Larcombe), *Jemima* (Margaret Agnes Rope), *Malvolio* (Olive Allen), *illustrated*, *M. A. E.* (Minnie Field), *Meliagaunce* (Christine Angus), *Mab* (Maud Beddington), *M.S.T.* (May Siddon Tyrer), *Nelluc* (J. Cullen), *Navidad*



SECOND PRIZE (COMP. D XXXI.)

"PERSEVERANCE"

(Jessie Mitchell), *Pokey* (Enid U. Jackson), *Romney* (David Martin), and *Scottie* (Scott Calder).

INTERIOR OF A CHURCH.
(D XXXI.)

The FIRST PRIZE (*One Guinea*) is awarded to *Highlander* (Seymour Conway, Englecroft, Beckenham).

The SECOND PRIZE (*Half-a-Guinea*) to *Perseverance* (V. Conway, 46, Cope's Hope Road, Beckenham).

Honourable mention is given to the following:—*Luckless* (J. William Firth, 3, Leamington Terrace, Idle, near Bradford), *illustrated*, *Burmah* (Lawrence R. Peel), *Ecclesiastics* (T. A. Trotman), *Oscolla* (W. M. Dodson), and *Sweet Pea* (Miss P. Rochussen).



HON. MENTION (COMP. D XXVI.)

"LUCKLESS"

THE LAY FIGURE. ON A NEW BOOK.

"Who wants to read a truly genuine first-hand book on French painters?" asked the Lay Figure.

"We all do, I suppose," the Art Historian replied. "But are you thinking of *Nos Peintres du Siècle*, the book by Jules Breton?"

"Yes."

"Then," continued the other, "I've perused it twice already."

"Jove! how dull the book must be!" the Journalist muttered.

"To my mind," said the Lay Figure, "it has a homeliness of character that makes it even more readable than Fromentin's great volume, *Les Maîtres d'Autrefois*."

"True," said the Man with a Clay Pipe. "The book came into my hands some weeks ago, and one cannot speak too highly of its kindliness, its good fresh criticisms, and its beautiful sympathy for peasant life."

"There's no lack of good things," the Art Historian assented. "The author himself lives in every page. He can say, with Montaigne, 'Ce ne sont mes gestes que j'écris: c'est moy, c'est mon essence.' His book is himself."

"And that disarms criticism," mused the Lay Figure. "Among his remarks there are some that plainly invite opposition, and yet I could no more oppose them than I could quarrel with Montaigne's little vanities."

"Let that be as it may," said the Man with a Clay Pipe. "What I think most admirable is Breton's reasonableness—a quality, mark you, that writers on art don't give us very often. As a rule, indeed, they are frankly *unreasonable*. This is why they so frequently speak of their subject as though it were not affected by the action of the influences of life on the sensitive æsthetic temperament. They seem to believe that art is a miraculous thing having no connection with any type of society. Jules Breton sees how foolish it is to consider art in this unscientific manner, and one feels throughout his book that he and his painters are indeed children of the nineteenth century."

"That's good," said the Lay Figure. "You remind me of the author's remarks on the after-effects of the French Revolution, which cannot but be helpful to all who understand how necessary it is not to dissociate men of genius from their epochal environment."

"Then we have Breton's attitude to the milk-and-water idealists," remarked the Art Historian. "You will remember what he says to those weak painters who believe that in a picture where the subject is supernatural the style must be nebulous, the colour bloodless. He tells them, among many other truthful things, that 'Rembrandt, le peintre de l'invisible, est le plus puissant des peintres visibles.' And he adds: 'Pour peindre le surnaturel, il faut toute l'étendue et toute l'intensité du naturel.'"

"Shakespeare teaches the same lesson," said Lay Figure; "but some men are so constituted that they cannot profit by it."

"So let us pass on to something gay," yawned the Journalist. "Does your author laugh at times? Can he tell characteristic stories about his painters?"

"You shall judge," answered the Man with the Clay Pipe. "One year Puvis de Chavannes sent to the Salon a little picture so rudimentary in form that the members of the committee of selection knew not what to do. 'We cannot refuse Puvis,' they said helplessly to one another, and yet they were all quite certain that it was their duty to refuse him. At last Delaunay volunteered to be the leader of a forlorn hope. He was on the best of terms with Puvis, and he would advise the great man to withdraw the painting. This was done, but Puvis saw in the whole affair a hostile *parti pris*, and for a long time afterwards he cut every member of the committee."

"There is also a characteristic story about Courbet," said the Art Historian. "Courbet's vanity was at once so great and so ingenuous that it caused him to put on a frank air of protection when speaking of even the greatest Old Masters. One day, for instance, a friend told him that a certain picture of his—a rather ill-drawn torso of a nude girl—was equal to a Titian. 'Eh ben,' he replied with disdain, 'c'est ça qui l'aurait embêté vot' Titien!' This was drawled out softly, and the tone of disdain in Courbet's voice was rendered the more comic by the franc-comtois accent."

"But these stories are not told unkindly," said the Lay Figure; "and there are others of a quite different sort. Take the one in which it is related how Jules Dupré, himself a poor man, hired for young Theodore Rousseau a studio fit to paint in. Among the French artists of that period there existed a beautiful generosity, and Jules Breton represents it worthily."

THE LAY FIGURE.

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